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VALERIE BERGERE.

THE MATINEE GIRL

My young friend, Henry E. Dixey, has made another of those spasmodic hits of his that make us all take off our hats to him.

Every once in a while—about every year or so—Dixey gives an imitation of a man thinking and determines to make a hit; just to show us that he can do it when he tries.

Then he goes off and forgets it, and you hear about him in all sorts of strange places—doing tricks with cards and juggling with oranges in continuous performances—and you think that it's all over, when suddenly he pops up on Broadway and makes the biggest kind of a finished, thoroughly studied out, artistic success such as he has accomplished in his part of David Garrick at the Fifth Avenue with Stuart Robson in Oliver Goldsmith.

This erratic actor is most happily cast in this part in the company of this star, who is one of the few men on the stage who is quite as proud of any member of his company making a hit as he might be of his own individual success. He realizes that the more finished is each part, the more pleasing and perfect is the play in its entirety. No one yet ever heard of Stuart Robson pushing some hard working leading lady out of the range of the calcium or sulking because she received a curtain call.

So that perhaps the latest Dixey hit may be the beginning of better things. Or maybe, when he gets tired of being good, he'll go off and join the circus or something of that sort. He doesn't seem to think anything is worth while for any length of time.

It's a way with some very brilliant people to act thus. And it's not carelessness half so much as it is egotism. Those of us who are too sure of ourselves like to play with our opportunities. And some day we wake up and find them, like the sunbeams that babies chase along the carpet—all gone.

The Matinee Girl enjoys giving these side talks to boys who like to play hookey from work every once in a while. It has a great moral effect, sometimes. I have several testimonials from people who have been cured of chronic laziness, dontcaritis and toosuritism by a little dab of motherly counsel.

The egotism of art! We all suffer from it. We stars. Can you blame us? What? ?

It always reminds me of the comic opera or burlesque in which a man is brought up for sentence and is told that he must die in an hour and a half.

He throws up his hands and says: "Well, go ahead. I've seen everything."

Once we get this "what's de ust?" theory thoroughly absorbed, it's all up with us. Some time ago a composer sent me a song. The title was "Does It Really Matter After All?" The music was all right, but when it comes to a moral I very much prefer "Never Throw a Lighted Lamp at Mother," that touching little thing that Sam Bernard sings.

I can imagine a Weary Waggles gathering daisies along the road warbling "Does It Really Matter After All?" The world would be going around in ragtime if we all had that idea.

The intolerance of Dixey's art egotism was never better illustrated than in a Broadway cable car one day when the actor entered and took a seat in a corner near the door. There were only two passengers.

The Matinee Girl haughtily handed the conductor a transfer. It was three hours old, and when they are stop-overs you have to look haughty if you want to get them through without embarrassment.

Suddenly the conductor put his head in the door. "Thiscargoesonlytohoustonstreet!" he shouted, with brutal emphasis. I smiled pleasantly at an advertisement on the other side of the car. Dixey looked out of the window absent-mindedly.

"Thiscargoesonlytohoustonstreet!" again shrieked the conductor. I pretended not to hear him. Dixey paid absolutely no attention to him. The man might have been a stone or a brindle pup for all the expression that the actor allowed to flit across his face.

"After all, the man may mean well," I thought. "No doubt he has a wife and eight children at home. Noticing my guileless expression he thinks I am a stranger in the city and wants to keep me from getting lost."

"*Thiscargoesonlytohoustonstreet!*" he shouted again fiercely. I looked around at the man and was about to thank him for his interest and assure him that I could imagine nothing that would interest me less than the ultimate destination of the car, when Dixey laughed impolitely at him and said, "I don't care!"

I understand that Ling Ching Foo (or whatever our Chinese Minister's name is) is the latest patron of the drama. He may branch out very soon as an angel for an opera company, if all we hear is true. He has learned a great many of our New Yorky ways and has been elected, I believe, to that mystic circle, each member of which is known as "one of the boys."

But he looks as slow as one of the slant-eyed dolls that you hang from the chandelier for people to knock their heads against when they call. That bland and childlike look of the Oriental which Bret Harte immortalized is one of the funniest things about the Chinese make-up. It would deceive a green-goods man.

I always wanted to put dear old Li Hung Chang into an opera after I had met him and told him how old I was and how many times I had been married and how all the children were and various other sickening details which he requested from everybody, irrespective of sex, age, creed or condition. The dear old chap wanted to know.

Well, I tasted his canned eggs, and his tea and lychee nuts, and I suppose I oughtn't to tell stories about him, but it's very *apropos* of the Minister and his simple little Chinese ways.

Nothing about the great Chang impressed one more strongly than his excessively gentle demeanor. As he walked through the gaping crowd at the Waldorf his simple, genial smile radiated charity, good will, kindness. We learned to love him in a minute.

From one of Chang's suite, who could write a most interesting volume about the great man, the Matinee Girl was shocked to learn that Li was a veritable Ah Sin under his suave, inviting manner.

I am not a history sharp, and forget which war—but it was some war in which Chinese Gordon, once a great friend of Chang's, was opposed to him, and held as prisoners four Chinamen.

Gordon sent to Li Hung Chang with an offer to exchange the four men for four English prisoners held by Li. Chang agreed politely, and as soon as the Chinamen were safely in the lines he calmly had the Englishmen executed.

When Gordon, who was a fire eater, heard of the trick he armed himself mightily and for one year he kept up a still hunt for Chang, endeavoring by every device to meet him personally so that he might kill him. But dear, kindly old Chang saw Gordon first every time. "But he smiled as he sat at the table
With a smile that was childlike and bland."

Chang would make a great central figure for a play or an opera with this picturesque part of his character brought out.

The playwrights neglect a lot of real material and give us some queer, fanciful creations that haven't enough of flesh and blood in them. It's the human side of things that appeals to humans more than the ideal.

One of the humorous features of the Sapho trial was the description of costumes written by the men who reported the court proceedings.

One morning we learned that the actress was attired "in violet satin trimmed with fur."

Another reporter gave the startling information that "Miss Nethersole threw back her sealskin automobile coat, revealing a gray morning gown."

And still another: "On her gray Alpine hat perched a white dove, paradoxical emblem of innocence."

Oh—la-la-la-la!

We chappisettes and actorines that have enjoyed having the big, roomy box coats that English women have worn for years for driving will have to put them away forever, even though they cost us hundreds of dollars, as many of those made by the Fifth Avenue tailors did.

Popularity has killed them. And yet one of the best known tailors in New York predicted that they would never gain any vogue here. "American women," he said, "are too fond of displaying their waistline on all occasions. They have not yet been educated up to the Bernhardt-Hading-Putter school of picturesque unlaced draping of their gowns."

But he knew not of which he spoke. I suppose for the reason that while English women keep the big, comfortable coat for driving, American women wear it to walk, to shop, to church, everywhere. The sailor hat and the shirt waist alone survive a too general favor.

The first English box coat, which cheap dealers have christened the "automobile coat," was worn at the Horse Show in the Autumn of 1898 by Mrs. Burke Roche, who had brought it from London. It created a sensation by the severity of its lines and its absolute simplicity in contrast with the elaborate dressing in the boxes.

It was written about and pictured in the papers, and was not generally admired. But the women went to their tailors and ordered them on the quiet. At the reception of the Strollers' Club a month and a half after the Horse Show there were eight of these garments in evidence, worn by the leading society women who were present.

With the Horse Show of 1899 an epidemic of the coats appeared. Some of them were scalloped and trimmed out of all semblance to the original English garment. It was this "trimming" which sounded their doom. They would never have gained such favor in their first form.

We girls who drive will still cling to them. Perhaps the mounted police will be kinder than those who became famous last week for arresting two of the coats irrespective of the wearers they contained.

THE MATINEE GIRL.

CONSERVATORY STUDENTS GRADUATE.

The senior students of the National Conservatory of Dramatic Art held their graduation exercises last Tuesday morning at the Berkeley Lyceum. There was but a small audience present, and F. F. Mackay, director of the Conservatory, conducted the ceremonies in an informal fashion that was agreeable alike to those before and those behind the footlights. May F. Morison, the salutatorian, read her gracefully written address in a nicely modulated, clear voice that spoke well for her elocutionary training. In closing she said, "Mr. Mackay has laid upon us a heavy duty indeed, since it will be no light task for us to be worthy such a teacher."

The Rev. Joseph Silverman, D.D., was then introduced, and began his address by saying that the actor's profession is appalling because of the possibilities for greatness that it offers. Continuing he made a plea for personal morality, saying that a noble character of the drama might be adequately impersonated only by one who is himself noble in mind and heart.

Howard Kyle, the third speaker, made the principal address of the morning. He gave the students much good advice and brightened his discourse with many an appropriate anecdote. "Never believe," he said, "that any part is bad. There is no part small enough to warrant inattention or carelessness, and the experience that one gains in playing 'bits' will serve one well in building up great roles. Be devoted to the theatre, and keep in the company of your betters as much as possible. I believe that the general level of the stage is higher now than ever it was before, and that the calling of the actor is as dignified and is as much respected as it has ever been." Mr. Kyle closed his address with a poetic application of a scene from Romeo and Juliet to the occasion, and at the last he cautioned the students to proceed in their work "wisely and slowly—they stumble that run fast."

George Porter Smith read the valedictory and Mr. Mackay, before presenting the diplomas, made a little speech of farewell to the class and ended his remarks by quoting the advice of Polonious to his son.

The graduating class consisted of Clara J. Horton, Robert B. Kegerreis, Sydney C. Mather, May F. Morison, Albert Reed, George Porter Smith and E. Mabel Williamson.

CONVENTION OF ELOCUTIONISTS.

The New York State Association of Elocutionists will hold its third annual convention at Carnegie Hall on April 10 and 11. There will be morning, afternoon, and evening sessions on both days, and a programme of interest and variety has been prepared for each meeting. The morning of April 10 will be devoted partly to business of the association. Wellington Putnam will read a paper on "Art and Religion," and Rosamond Taylor will give a reading from "The Last Days of Pompeii." In the afternoon Professor Charles Sprague Smith will speak upon "The Unity of Literature," Edward J. Myer will read a paper upon "Fundamental Principles Common to the Singing and Speaking Voice," and Dr. J. Mount Bleyer will deliver a lecture upon "Voice Physics." In the evening Mrs. Harriet Otis Dellenbough will read several scenes from As You Like It, Elizabeth Northrop and Graham Reed will sing, and a one-act comedy, An Idyll of the Closing Century, will be presented by Westropp Saunders and Dorothy Peper.

On Wednesday morning, April 11, an address will be delivered by Alfred Ayres, Mrs. Ella Skinner Bates will read a paper upon the subject of "Gesture," and Louise Forsyth will read an essay upon the works of Browning. On Wednesday afternoon Stella King will give a reading from A Winter's Tale. J. P. Silvernail will speak upon "The Elocution of the Pulpit," and Professor Brainerd Kellogg will talk upon "The Art of Reading." The evening session, the last of the convention, will be devoted to recitations and music. Walter V. Holt, M. Helena Zachos, and Mrs. Francis Carter will be the recitationists, and Perry Averill will be the vocalist.

Private meetings will be held by the members of the association after the sessions on Tuesday morning and on Wednesday afternoon for the transaction of business and the election of officers. The regular sessions will be open to the public.

THE FOREPAUGH-SELLS SHOWS.

On Monday night of last week the Adam Forepaugh and Sells Brothers' combined shows paraded the streets and inspired in thousands curiosity to witness the exhibition which opened at the Madison Square Garden on Wednesday. The parade was a success and the exhibition was applauded by a throng that filled the vast amphitheatre that has witnessed such a diversity of entertainments.

Manifold performances at once, a feature originated by the Barnum-Bailey show, bewildered the crowd of spectators that sought to see everything going on in three rings. The exhibition was inaugurated by a modification of the outdoor parade that pleased the crowd. Perhaps the most sensational act of the evening was that of Kilpatrick, the one-legged bicyclist, who rode down a high and steep series of steps with apparently great hazard but in safety. Kilpatrick has performed this feat in various countries, and always to the amazement of its witnesses.

Then followed a remarkable display of acrobatic and aerial performances, one set of performers following another and each seeming to try to outdo the other in skill and daring. Before the spectator could fairly applaud one wonderful "turn" another more wonderful was challenging admiration. Again the three rings were all the scenes of equestrian feats. One rider bestrode two horses and drove in front of him thirty or more. The performing elephants were particularly interesting. Trained seals were favored by the management to the extent that their "specialty" was not interfered with seriously by distracting performances, and they won and repaid the attention of all.

The circus, on the whole, was an excellent one, and the menagerie, which formed a separate spectacle down stairs to which all were also admitted, had many fine animals. The Forepaugh-Sells exhibition may count on big audiences throughout its stay in New York.

☞ *Johnstown, Pa., pop. 42,000. Business, all lines, booming. Good open time, Johnstown Opera House.*

GOSSIP OF THE TOWN.

Ernest Lamson, pictured above, has been a member of the companies of James A. Herne, Stuart Robson, Broadhurst Brothers and other prominent stars and managers. He has been with David K. Higgins in At Piney Ridge this season and has originated a part in Mr. Higgins' new play, Darius Green and His Flying Machine. Mr. Lamson is the author of several clever sketches that have been successfully produced.

Harry Dodd put on at the Eden Musee last week one of German Reed's entertainments called Moss Roses. Another one, Blue Blood, will be presented on April 16.

The Jefferson De Angelis Opera company is spending Holy Week in New York. The rest of the season will take in the larger Pennsylvania towns. Under John P. Slocum's management the present season has been the most prosperous Mr. De Angelis has experienced. The tour of The Jolly Musketeer has extended over 18,000 miles and the opera has been received everywhere with unusually large attendance.

Grant Parish, who recently returned from a Government mission in Europe, re-entered journalism in Washington, D. C., and is publishing a high-class sporting newspaper.

Charles E. Verner announces that he will soon return to this country to produce here a new comedy-drama, An Irishman's Daughter, and his present English provincial success, An American Heiress.

Ellen Vockey Seifert has returned to the city and has opened a studio for instruction in music, acting and elocution at 340 West Thirty-first street.

Claxton Wilstach, business-manager of the Jefferson de Angelis Opera company, spent last week in town.

Charles Bates has taken Charles Kirke's place in Broadway to Tokio, Mr. Kirke having sailed for Europe. William Gould has succeeded Otis Harlan in the same production.

The Dewey Navy Arch committee are planning a series of matinee performances to be given in this city on May 1, the anniversary of the battle of Manila Bay, in aid of the arch fund. James W. Morrissey will manage the entertainments which will occur probably at Daly's, Wallack's and the Herald Square theatres.

Holder's Pig circus joined Wallace and Gilmore's Old St Stebbins in Cincinnati on April 8. Harry Ventill, the drum major, joined at the same time.

John M. Cooke, of Cooke and Cullen, will produce Owen Davis' Reaping the Whirlwind and has made arrangements with Max Faetkenhauer, of Cleveland, to write the music for his spectacular extravaganza, The Pride of the Ballet, which will probably be the next production made by this firm.

Borderside, a new comedy of Maryland life, by Virginia Calhoun, will be produced next week in Baltimore. It will be seen in Philadelphia a week later.

A Cambodian theatre will be a feature of the Indo-Chinese section of the Paris Exposition. Twenty dancers, the property of the King of Cambodia, will hold forth in the theatre, having been granted a special leave of absence by their august sovereign.

Mae Phelps closed with Town Topics on March 31.

J. A. Darnaby has signed with the Pan-Continental Amusement Company as railway contracting agent.

Richard Golden will revive Old Jed Prouty next season under the management of William Henry Rudolph. Harry M. Morse has been engaged to appear in his old part, Zeb Hardy. Among others who been engaged are Harry Rich, Randolph Murray, Robert Craig, Melville Collins, Lawrence Flynn, John J. Gaffney, the original Dick Stubbs, Mrs. Frank A. Tannehill, and Eugenia Casteill. The tour will begin the latter part of August and extend to the Coast.

Harry Dull, in A Hot Old Time, at the Victoria Theatre, is playing General Blazer, not O'Donovan Dunn, as programmed.

During the engagement of Hill's Players, at Aberdeen, S. D., E. S. Lawrence and Rachel May Clark were guests of Mr. and Mrs. Hollis Alexander, formerly of Lillian Lewis' company.

The Keystone Dramatic company are resting at York, Pa., this week.

Alda Blair has succeeded Elita Proctor Otis in the leading role in Sporting Life. Miss Otis has been engaged for Woman and Wine.

Nettie Bourne closed her season on April 7 and will sail on April 15 for Europe. She will visit the Paris Exposition, Berlin and other Continental cities. Miss Bourne will winter in Vienna and doubtless return to this country in about a year. She has rented her cottage at Bensonhurst and has made all preparations to leave on April 15.

Jennie Reiffarth closed on March 31 with A Stranger in a Strange Land company and is back in New York City. Her plans for next season are still unsettled.

William Sharp, of Atlanta, Ga., will be in advance of Una Clayton, who will star next season.

Charles W. Terriss, who has been with Harry Corson Clarke for the past three seasons, was obliged to resign from the organization last week on account of illness.

Albert Weis, representing the Greenwall Theatrical Circuit Company, has signed in behalf of that company a five years' lease of the American Theatre in this city, beginning in the Autumn. Elliott Zborowski, owner of the property, was represented by a lawyer. The terms of the lease will not be made public, and the policy under which the house will be conducted is at present undecided, although Henry Greenwall is said to consider the installation at the American of a popular price stock company, similar to that now playing at the Grand Opera House, New Orleans, under his management.

IN OTHER CITIES.

SAN FRANCISCO.

A quiet week March 26-31. Willie Collier reappeared at the Columbia after a long absence with a comedy of his own, Mr. Smooth. The man who won our admiration in The Man from Mexico presented an original and amusing play, in which he not only shone himself, but gave an opportunity to several of his co. to oblige. As the bogus Mr. Smooth, Collier had a most congenial role, and kept the fun going from the rise to the fall of the curtain. He was ably assisted by members of his co. Thomas Evans was very successful in his impersonation of a bookmaker, at a time when the racing season is in full blast on both sides of our bay. Alfred Hickman, erstwhile of the Frawley co., was agreeable as Frank Chilleigh, the banker's son. He has a pleasant, straightforward way of acting that takes well in juvenile roles. Louise Allen Collier took the part of the Chicago girl. She was handsomely gowned and very entertaining. Others worthy of mention are Helena Collier as Rose Chilleigh, and Helen Reimer as Rose's aunt. Mr. Smooth will run another week. Good business.

Another brief spell of farce-comedy at the Alcazar. Aunt Jack 26-1. In the title-role Mary Hampton proved a pleasant surprise. People who had admired the actress in heavy, emotional parts only were treated to a piece of first-class comedy work. Nor did the old-fashioned garb and the corkscrew curls detract from her beauty. Ernest Hastings was a satisfactory Caleb Cornish. Joffrey Williams as Berkeley Brue, and Will Irwin as the country lawyer were excellent. Laura Crews scored a hit in the character of Caleb's wife. Week 2 another jump into the high-class will be made with Quo Vadis, the first production on the coast. The management has expended a deal of money on the production, and much is expected.

Pudd'nhead Wilson did good business during its second week at the California. On the Suwanee River 1. William C. Sterling's play is presented by a co. headed by Stella Mayhew.

An extravaganza called Manila Bound succeeded The Idol's Eye at the Tivoli 26. The scenes were local, also most of the songs. The usual vaudeville show, without a plot of any kind. The stars were Ferris Hartman, Alf. C. Wheelan, Tom Greene, and Misses Merrill, Graham, Meyers, and Cotte. As extravaganza is very popular in 'Frisco just now it may be that Manila Bound will hold the boards for many weeks.

El Capitan was revived at Morosco's Grand 26. It has been revived so often at that house that little need be said. Good business done. Week 2 is the fifty-third and last week of the opera co. brought here by Southwell. The opera is to be The Beggar Student. Following that the co. leaves for Los Angeles to play an engagement at Morosco's theatre there, the Burbank.

The Alhambra is to reopen early in May with the Frawley co. for an engagement of eight weeks. T. Daniel announces that he will put on entirely new plays. Mary Van Buren and Pearl Landers will be of the co., and the vacancies will be filled by Eastern talent. Manager Ellinghouse, of the Alhambra, has left for the East to secure attractions for the house.

Paderewski delighted all society with four recitals at the California. He possesses magnetism superior to any other pianist. The farewell recital will be given 3.

Henry Miller's Summer season will open at the Columbia 30. The plays include Miss Hobbs, The Tree of Knowledge, The Only Way, His Excellency the Governor, The Liars, The Adventure of Lady Ursula, Heartsease, and Brother Officers. Miller brings with him Frank Worthing, a prime favorite here.

Giacomo Minkowski, composer of The Smugglers of Badajoz, is here. He is about to be married to Miss Wanda Galland, a San Francisco girl.

M. B. Curtis goes out on tour with Sam'l of Posen 17.

Al. Bouvier is still looking for that theatre.

Ernest Hastings will appear as Petronius, and Mary Hampton as Poppaea in the production of Quo Vadis at the Alcazar. FRED S. MYRTLE.

PITTSBURG.

Mrs. Fiske opened at the Bijou in Becky Sharp 2 to one of the largest and most brilliant assemblages of the season. To those who have been accustomed to seeing many really good things suffer by translation or dramatization, it was a genuine treat to see a play in which the difficult task of the dramatist has been so ably done. As for the performance itself, it is one of the most artistic that Pittsburgers have had an opportunity of enjoying for a long time. Mrs. Fiske delineates the character of Becky with remarkable accuracy and exquisite grace. Maurice Barrymore is an ideal Rawdon Crawley. Every character of the play was portrayed with marked intelligence and faithfulness. The stage settings are unusually elaborate. The feature of the musical programme was the rendition of "Lights and Shadows," a piece that has been dedicated to Mrs. Fiske by the author, Professor Emil O. Wolff, leader of the Bijou orchestra. The lovers of melodrama, who usually fill the Bijou to the roof, were conspicuous by their absence. Next week, Across the Pacific.

Emil O. Wolff's benefit matinee at the Bijou Theatre afternoon of 5 was a delightful affair, and a success in every way. Among those who appeared were Augustus Cook and Frank Reicher, of Mrs. Fiske's co.; Charles Morgan and Kittie Nelson in their original cake walk, Harry Watson, the tramp bicyclist, and W. A. Robinson, the little funny man, all from the McFadden's Flats co., at the Duquesne Theatre; James E. Wilson, of the Grand Opera House Stock co.; Lawrence Crane, from the Imperial Burlesquers, at the Academy of Music, and a violin sextette, consisting of Fedora Wolff, Marie Over, Irene Orr, Edgar Beckley, Hollis Davenny, and Vincent Wasilefsky, as well as an orchestra of sixty pieces, under the direction of Mr. Wolff. The stage was under the charge of Manager Harry Williams, of the Academy, and Jack C. Huffman, stage director of the Grand Opera House.

William H. Crane began a week's engagement at the Alvin 2 in A Rich Man's Son and was given a hearty welcome. Mr. Crane is particularly felicitous in the part of Peter Dilsden. Among the many capable people by whom he is surrounded is Selene Johnson, who is seen to advantage in the part of Florence Wilton. Miss Johnson made repeated successes here as leading woman of the stock cos. of the East End and Avenue Theatres, and has many friends and admirers in Pittsburg. Her appearance with Mr. Crane was quite a drawing card. The engagement of Mrs. Langtry in The Degenerates for the week of April 9 having been canceled, owing to the attitude of Pittsburg's Purity League, the Alvin will be dark that week. Frank Daniels in The Ameer 16-21. Business-Manager Thomas F. Kirk and Treasurer Gardner, of the Alvin, will have a testimonial benefit 21.

The Amazons, one of the successes of the stock co. last season, is the attraction at the Grand Opera House 2-7. Jessie Isett, who scored a hit in this play last year as Lady Thomasin Belturbet, makes her reappearance in the stock co. after nearly a year's absence. The large audiences in attendance have given Miss Isett most cordial greetings, the play not being permitted to proceed until she has made a speech and bowed her acknowledgments. Miss Isett will be cast in the leading feminine roles until the return of Lizzie Hudson Collier on May 12. The performance 2-7 springs some surprises in Marion Hallou's banjo playing and Jessie Isett's trapeze performance. One of the most unique parts in the play is that of Sergeant Shuttler, as taken by Alice Butler. In this character, Miss Butler's make-up and mannerisms, combined with mock dignity and seriousness in putting the girls through their drills, elicits much merriment and applause. James E. Wilson enacts the part of Barrington, Viscount Litterly, in a thoroughly artistic manner. Lida McMillan is effective as Lady Neoline Belturbet. Eleanor Carey, as Miriam, Marchioness of Castle Gordan, makes a dignified grand dame. Willis Martin, as Fitton, a game keeper, and Edward Poland, as Orts, a poacher, deserve mention for clever bits of work. Thomas W. Ross as the foppish Earl of Tweenways, William Beach as Andre, Count de Grival, and Robert Ransom as Rev. Roger Minchin, are satisfactory. The scenery of the first and second acts was beautiful. Next week, Faust.

W. W. Tillotson, formerly resident manager of the Duquesne Theatre and now manager of the Dearborn Theatre, Chicago, has been in Pittsburg endeavoring to secure some actors for his stock co. next season. James E. Wilson, leading man of the Grand Opera House Stock co., has signed a contract with Mr. Tillotson. Mr. Wilson's going is a great disappointment to his many friends, who had hoped he would become a fixture in Pittsburg.

McFadden's Row of Flats is playing a return engagement at the Duquesne Theatre 2-7 to good attendance. Every member of the co. is good for one or more specialties, and the audiences are highly entertained from start to finish. The imitation of Sousa and his band, in which the entire co. took part, was a laughable feature. Next week, A Wise Guy.

A piano recital, under the direction of Theodor Salmon, was given in the lecture hall of Carnegie Institute 2. Sara Baldwin, Belle T. Bafley, Etta C. Kell, Lillian Smith, and Blanche Walters were the soloists. The W. and J. Glee Club 3. The Last Judgment was rendered by a chorus of sixty, assisted by the Gernert Orchestra, 5. The soloists were Mrs. J. D. Simons, soprano; Mrs. Frank A. Dickson, alto; Morris Stephens, tenor, and Edwin S. Fownes, baritone.

A splendid programme was given by the Allegheny Musical Association 2 in Allegheny Carnegie Music Hall. There was a chorus of one hundred voices. The soloists were Mrs. Vida McC. McClure, soprano; Esther May Plumb, contralto; Dan T. Beddoe, tenor, and Edward J. Napier, basso. Stella M. Bower and Mrs. W. A. Lafferty were the accompanists.

An interesting recital was given March 31 at the Carter Conservatory of Musical Art. Piano, violin, and vocal numbers were given, those who appeared being Maud Culp, Lillian Frazier, Anna L. Safford, Margaret White, Sarah Smiley, Ruth Thomas, Theodosia Richards, Ida Nuttridge, Fannie Denlinger, Virginia Murdoch, and Mary Geyer.

Valentino Abt, mandolinist, is rehearsing his orchestra of one hundred and fifty players that is to take part in the big mandolin, guitar, and banjo festival at Pittsburg Carnegie Music Hall 20. Alfred A. Farland, banjoist, of New York; Johnson Bane, guitarist, of Boston; Harry B. Brockett, Jr., tenor, and Charles Gernert, pianist, both of Pittsburg, will be among the soloists. L. W. MENDENHALL.

PORTLAND, ORE.

Harry Glazier in The Three Musketeers, at the Marquam, March 26, 27, did fair business. The performance was fair. The first night's performance was given under difficulties in that the co. and scenery, on account of the lateness of the train, did not arrive at the theatre until 8 o'clock, in addition to which Harry Glazier and Vail de Vernon missed the Portland-bound train at San Francisco. Edwin Forsberg as D'Artagnan, and Maud Duran as Miladi, were substituted for the train-missers, and creditably played the roles. Mr. Glazier and Miss de Vernon appeared at the second performance, Padrewski 11. Pudd'nhead Wilson 12, 13. Willie Collier 16-18.

The Boston Lyric Opera co. began a two-weeks' engagement at Cordray's March 25, opening to S. R. O., and continuing to good patronage to 31. Cavalleria Rusticana, Said Pasha, Il Trovatore, Maritana, and La Mascotte were given with pleasing and satisfactory effect. The co. has greatly improved since it was here in October. Domenico Russo, the new and much-advertised tenor, fulfilled all expectations. He sang very well and acted almost as well as he sang. John Henderson, the leading comedian of the troupe, contributed capitally in every opera in which he appeared as a laugh-maker. The other principals of the co., Josephine Stanton, Maude Lockley, Nellie Andrews, Bertha Nilsson, Henry Hallam, Stuart Harold, and George Kunkle, were successful. The chorus of thirty is made up of fresh voices. On the Suwanee River 15.

The Metropolitan Theatre Stock co., which began a six weeks' run at the Metropolitan Feb. 18, concluded its engagement March 31, ending the sixth week with My Precious Baby to fair patronage. Charles King made a hit as Mr. Dawson, a tutor, and Georgie Cooper captivated every one as Betsy, the maid, and with her sweet-toned singing of ballads.

The Louise Brehany Concert co., comprising Jessie Beatrice Monroe, Olga Schmoll, W. Guillaume Sauvelt, Louis J. Mintz, and Forest D. Carr, under the direction of H. B. Thearle, appeared in a two-part programme, the first part of instrumental and ballad concerts, and the second part the second act from Martha, at the Y. M. C. A. Hall March 31, before a large audience.

Mr. and Mrs. Max Steinle (Rose Simmen) have signed with W. R. Dalley for next season.

Manager Clarence H. Jones, of the Metropolitan, popularized himself a deal by inviting the Portland newsboys of the "Oregonian" and the "Telegram" to see My Precious Baby at the Metropolitan, March 30. The invitation was accepted by 200 of 'em, and every one hugely enjoyed the comedy.

Jennie Kelton, until recently a member of Sam T. Shaw's co., is here visiting friends.

Mignon V. Oxer, daughter of Mrs. R. J. Oxer, well known in Portland musical circles, has become a Frawleyite, and will appear in minor parts with the co.

Phil F. Rogoway, a Portlander, has written a five-act play, The Day of Atonement. Mr. Rogoway took the story of his play from Victor Hugo's "Les Miserables." He hopes to have the first production of the play on a Portland stage. O. J. MITCHELL.

MILWAUKEE.

Viola Allen in The Christian began a week's engagement at the Davidson Theatre to a packed house 2, and the advance sale is largest of the season. Miss Allen scored a veritable triumph, and nothing but the highest praise is heard on all sides regarding the production. The splendid supporting co. includes Robert Dronet, Charles Rowan, Edgar L. Davenport, Harold Russell, C. Leslie Allen, Frank C. Bangs, Guy Nichols, Oscar Eagle, Mrs. George Dickson, Helen Lowell, Carrie Merrilees, and Evangeline Irving. House dark 5-14.

The Fool's Revenge was put on at the Academy 2 before a good house, and an admirable performance was given. Frederick Paulding, who played Bertuccio on the same stage about fifteen years ago, appeared in his old part, and won universal praise for his excellent performance. Mr. Paulding has never done finer work here, and received several calls at the close of each act. The Thanhouser co. offered the usual good support, special praise being due Eva Taylor for her exquisite portrayal of Francesca. John M. Sainpolis left nothing to be desired as Manfredi, and Edgar Baume scored as Dell 'Aquilla. Peaceful Valley 9-14.

A big house greeted Rusco and Holland's Minstrels at the Alhambra 1. The co. is composed of colored entertainers, and the performance they gave was very creditable. Following a good first part, the olio contained specialties contributed by McCarver, Reed and McCarver, Christian the skater, John Rucker, Allie Brown, Bobby Kemp, Bailey and Dodd, Marsh Craig, and Billy Kersands. In Atlantic City 8-14.

Manager Handley, of the Bijou, secured on short notice The Hottest Coon in Dixie for the week of 1-7 to replace A Genuine Gentleman, which was unable to fill the date owing to a railroad accident. The change of attractions caused considerable trouble to Mr. Handley, but he was repaid by the good attendance which marked the opening performance 1. The negro characteristics were illustrated in a pleasing manner by a competent co. of colored people, and the performance was a satisfactory one of its kind. Frederick Warde 9-14.

Doctor Klaus was played at the Pabst 8 before the largest and most enthusiastic audience of the season, the occasion being the farewell benefit to Ferdinand Welb, who retires from the stock co. and from the management of the Pabst Theatre. Mr. Welb received a tremendous ovation, floral tributes and presents being showered upon the popular actor-manager. The patrons of the Pabst certainly showed in unmistakable manner their appreciation of his artistic services, and sincere regret at his departure. Mrs. Welb also came in for a large share of the demonstration.

The New Orleans French Opera co. will open a three days' engagement at the Pabst 5.

Eugene Moore is taking a few weeks' vacation. CLAUDE L. N. NORRIE.

LOUISVILLE.

Richard Mansfield opened at Macauley's March 31 to a good house at largely increased prices in The First Violin. The play was not enthusiastically received by the public, or the papers, although the actor was highly praised for his artistic work. At the last moment 31 a physician's certificate was presented stating that the actor was ill, unable to play, and the Saturday dates, matinee and night, were canceled, disappointing many. Macauley's will be dark until April 7, when Joseph Jefferson comes in The Rivals and Rip Van Winkle.

Humpty Dumpty is the offering at the Avenue Theatre 1-7. The co. is a good one, and the scenery and trick work up to date. Business large.

The Meffert Stock co. presented An Innocent Sinner 2-7. The entire co. was in the cast, all appearing to advantage. Attendance good.

Clarence Eddy, the organist, gave a recital 31 to a large audience.

Mrs. Sapinski, a local singer, who it is said may appear in grand opera, sang from the wings at Macauley's the aria in The First Violin during the Mansfield engagement.

Will S. Hays, the veteran song writer, is drilling a chorus of 150 voices to sing his new song "Came a Runnin'," at the Confederate reunion.

The Spencer Opera co. will open its season at Macauley's April 23.

The principal soloists engaged for the May Music Festival are Lillian Nordica, Marcella Sembrich, Leonora Jackson, Sara Anderson, Ben Davis, and Evan Williams.

News comes of the success in far-off Australia of Mr. and Mrs. Al. Belman (Lottie Moore) in vaudeville.

James R. Camp is arranging for a season of six concerts to be given periodically by the Theodore Thomas Orchestra at the Auditorium.

The Paris, Ky., Opera House has been leased by L. H. Ramsey, a Louisville man, who is connected with the Louisville Bill Posting Co.

Joseph Jefferson will lecture here 8 for the benefit of the Newsboys' Home.

Arrangements are about completed for the season of Summer Opera at the Auditorium under the management of James B. Camp. CHARLES D. CLARKE.

ST. PAUL.

Shore Acres is renewing its original success in a brief engagement at the Metropolitan Opera House April 1-4. Charles G. Craig makes a pronounced hit as Uncle Nat. Atkins Lawrence, an experienced and clever actor, does an excellent piece of acting in the role of Martin Berry. Mrs. Charles G. Craig, understudy for Belle Theodore, was most enjoyable in the role of Ann Berry. Marion Cullen is a pretty and pleasing Helen Berry. William H. Burton as Josiah Blake gave an excellent interpretation. Charles E. Fisher does good work as Joel Gates, and is ably assisted by little Gladys Crolius as Mandy. W. H. Gerald's Sam Warren was commendably good. Tommy Clifton as young Nat Berry. Little Emily and Eva Clifton as Millie and Bob Berry are bright and clever children. Rachel F. Blake as Perley, Marie Glover as Liddy Ann Nye, and balance of the cast did their roles full justice. Walsh-MacDowell co. 5-7. French Grand Opera co. 9-11. Ada Rehan 16-18. Walker Whiteside 12-14. Richards, Pringle, Rusco and Holland's Minstrels 19-21. Rogers Brothers 22-25. Paderewski 26.

A Grip of Steel was presented at the Grand Opera House 1-7 by a capable co. The plot is conventional, but fine in action. James Gordon, who plays the leading role, is an actor of fine physique and excellent elocution. As Ranjarre he evidenced marked dramatic ability and gave a strong portrayal. John E. Hynes does clever work as Pere Gaudelu. Frank M. Allen's Taberet is a good characterization. John H. Smiley played the villain effectively. J. H. Ferris as Bordogni, and Lawrence Merton as Toto Biggs do clever work. Florence St. Leonard is graceful and pleasing as Henriette. Lois Jaynes is a bright and vivacious soubrette. Ella Harmon as Mathilde, A. W. Ellis as Louis Mascaret, and other members in the cast make the most of their parts. The Hottest Coon in Dixie co. 8-14.

A pleasant episode of the week past was a social session of the local Elks to Brother Al. H. Wilson, of The Evil Eye, at which Mr. Wilson was the recipient of a handsome Elks' emblem from Brother William E. Nagel. GEORGE H. COLGRAVE.

JERSEY CITY.

Tim Murphy came to the Academy of Music 2-7, in The Carpetbagger, to light business. Mr. Murphy had not been here before in a number of years. His present production is a good one, and his portrayal of the Governor of Mississippi recalls the Colonel Mulberry Sellers of John T. Raymond. The play is well written, and the parts are comprehensive and possible. Mr. Murphy's strong acting brought him a curtain call at the end of each act. Matilde Weffing, as the lobbyist, was a strong support, and her portrayal of the part was excellent. Dorothy Sherrod as the Governor's daughter had little to do, but she was neat and chic. Nellie Yale Nelson as the widow who brings out the better nature of the grasping Governor, was one of the best members of the co. The rest of the strong cast comprised John J. Shaw, J. R. Armstrong, James Manley, Olney J. Griffin, Joe Fitzpatrick, John Henton, and Grace Houston. The scenery and mountings were good. John Kernell in The Hustler 9-14. William Barry in The Rising Generation 16-21. Elks' Minstrels 23. Young Mrs. Winthrop 25.

Burke and Chase's Vaudeville co. came to the Bijou Theatre 2-7 to fine patronage. The bill offered is an excellent one, and presents Cooley and Huested, Stephens and Taylor, Mabel Maitland, Deveaux and Deveaux, Ching Ling Foo, Frank O'Brien, George Thatcher, and Dolan and Lenharr. Ching Ling Foo is a wonderful magician, and he has been receiving an ovation at each performance. The Bowery After Dark 9-14. Primrose and Dockstader's Minstrels 16-21.

The letters carriers will have a benefit at the Bijou Theatre 15, and the Wells, Fargo Express employes will have the same thing at the Academy 15.

The season at the Academy of Music closes 21. Resident Manager George W. Sammis will go to Chicago for the Summer as manager of Hearts Are Trumps. Frank E. Henderson will manage the house next season. WALTER C. SMITH.

KANSAS CITY.

The James-Kidder-Hanford co. appeared at the Coates Opera House 2-4 in a magnificently mounted and splendidly acted production of The Winter's Tale. Louis James, Kathryn Kidder, and Charles B. Hanford gave interpretations of the leading characters the were almost perfect. Collin Kemper, Barry Johnstone, Thomas Coffin Cooke, Norman Hackett, John A. Elsler, Aphie Hendricks, and others were also strong. Elaborate scenery, costumes and general accessories were provided. An imposing production of Macbeth was given for the closing performance 4. Attendance large.

Hello, Bill was presented at the Grand Opera House 1-7 before big and pleased audiences. The farce has hardly an excuse of a plot, but consists of a combination of almost everything that has ever appeared on the stage, merrily strung together and acted in a lively manner by a clever co. Frederick L. Power played a double part in a manner that made every one happy. Ada Deaves, in her usual style of burlesque, was prominent. George Ober had a lively part, and John Hyams, Frances Kenplar, and the rest of the co. contributed a lively and entertaining performance. Midnight in Chinatown 8-14.

The Auditorium, after running Quo Vadis and breaking all previous records of a run here, was obliged to extend the engagement through the fourth week, ending 7, postponing the production of Saints and Sinners until 8-14. FRANK B. WILCOX.

NEWARK.

A Day and a Night was favorably received at the Empire 2-7. Frank Doane was especially effective as a funmaker. Hattie Williams, Charles Warren, and Sara Carr were seen and heard to advantage. The numerous specialties were good. Business opened fair. A Young Wife 9-14.

His Excellency the Governor was presented at the Newark 2-7. Mrs. Langtry 9-14.

The Milton Aborn Opera co. opened the second week of its engagement at the New Century with Il Trovatore. The co. is doing excellent work. Business has not been as large as was expected, but will no doubt improve. Maritana 5-7.

The Columbia Stock co. gave interesting performances of Under Sealed Orders 2-7. The scenes are sensational, and the climaxes exciting. Robert Neil did especially good work as Andre Sanson. Una Abell and H. Coulter Brinker appeared to advantage. Virginia Jackson, Carrie Clark Ward, and Miss May contribute to a successful performance. Carmen 9-14.

Edythe Totten has been engaged for Sherlock Holmes for next season.

Associate Manager Joseph Seder, of the New Century, is on the sick list.

Manager Jacobs has secured Catharine for presentation by the stock co., and will present it Easter week.

Lodge 28, T. M. A., will have a benefit at the New Century 29. C. Z. KENT.

DENVER.

The patrons of the Lyceum were given a taste of melodrama March 25-31, when The Great Diamond Robbery was presented by the stock co. Beryl Hope as Mrs. Bulford deserves commendation for her able handling of the difficult role. Ann Warrington as Mother Rosenbaum showed her versatility and scored a distinct hit. Lottie Alter as Mary Lovelot was excellent. Jane Rivers as Peggy Daly, and Adelaide Caltron as Mrs. O'Grogan, were true to the characters. John Flood did some very clever work as Dick Brumage, the detective. Hallett Thompson was a good hero, and Charles S. Abbe a clever Senator McSorker. The minor characters were most satisfactorily played by Frederick Conger, Harry St. Maur, and Messrs. Berthelet, Park, Wylatt, Leary, and Emmons. The scenic investiture was quite gorgeous, the last act being especially fine. Quo Vadis 2-7.

At the Broadway Denman Thompson in The Old Homestead drew good houses 26-31. Mr. Thompson's Joshua Whitcomb has lost none of its merits with time. The co. is capable.

At the Tabor West's Minstrels gave a capital entertainment to large houses 25-31.

At the Denver, Midnight in Chinatown was the bill 25-31. R. L. HERBERT.

DETROIT.

The Detroit Opera House is closed 2-4. Mrs. Langtry in The Degenerates is booked for 5-7. There has been so much discussion regarding this play that Mayor Maybury goes to Toledo to see the performance 4 and will determine whether he will allow the presentation here. Julia Marlowe 9-14.

At the Lyceum Theatre The Sorrows of Satan is presented by a good co. Special mention is due Charles Kent and Emily Dodd. The Telephone Girl 8-14.

At Whitney's this week Caught in the Web is playing to crowded houses. The co. throughout is a good one, especially James Carew, Gertrude Norris, and Joseph Cusack. The scenery is remarkably good. Knobs o' Tennessee 8-14.

A series of tableaux entitled "A Gallery of Madonnas," was given March 29 at the Masonic Temple, the parts being represented by several of our young society people. The Katzenjammer Orchestra made its first appearance of the season at this entertainment, and met with success. This is an amateur organization, composed of twenty of Detroit's younger society men, and is entitled to praise for the excellent work it has done. FREDERICK KIMBALL.

PROVIDENCE.

After a long absence from this city, Mathews and Bulger returned to the Empire 2-7, and received the same cordial greeting that has always been theirs from Providence audiences. By the Sad Sea Waves, in which they are appearing, contains much that is humorous. It is prettily staged and abounds in bright specialties and music. While the two stars are the leading entertainers there are other clever people in the co. Ned Wayburn, Tony Hart, Thomas Kiernan, Bessie Challenger, Jane Lennox, and Lizzie Sanger deserve special mention for pleasing work. Business good. Through the Breakers 9-14.

The Rounders played a return engagement to fair houses at the Providence 2-4. Dan Daly was at the head of the co. Kellar 9-11.

D. L. Don, of the Rounders, was called to his home in Syracuse 4, by the death of his mother.

The pupils of Fred S. Gardiner are rehearsing Eichberg's opera The Doctor of Alcantara with a view of presenting it late this month. HOWARD C. RIPLEY.

NEW ORLEANS.

Ada Rehan appeared at the Tulane 2-7 in As You Like It. The Country Girl, A Happy Pair, The School for Scandal, and The Taming of the Shrew. Children of the Ghetto 9-14. De Wolf Hopper 16-21.

Under the Red Robe was seen at the Crescent 1-7. Black Patti's Troubadours 8-14; Wilbur-Kerwin Opera co. 15-21.

At the Grand Opera House the Baldwin-Melville Stock co. presented Moths during week of 1-7. The play was presented in the same competent manner that has characterized every effort of this notable co., and the big business done proves the fact that this community will support a stock co. when it is a good one. Monte Cristo 8-14. Quo Vadis 15-21.

At the French Opera House 31 Gounod's tridogy of the Redemption was sung by a hundred voices to a crowded auditorium. The affair was given for the purpose of making repairs to the great organ in the Jesuits' Church. J. MARSHALL QUINTERO.

COLUMBUS.

Three Little Lambs did well at the Southern March 29. Raymond Hitchcock, Edmund Lawrence, and Marie Cahill kept things moving. The Pike Stock co. presented The Magistrate and The Wife to fair houses 29, 30. Joseph R. Evernam, Herchell Mayall, Linda Hudson Collier, and Lilla Vane made hits. Mrs. Langtry in The Degenerates 2. Eugene Blair in A Lady of Quality did light business 3, 4. William Bramwell was excellent, and the rest of the co. satisfactory. The Yankee Cruiser 5, 6. The Belle of New York 10. Field's Minstrels 11.

Humpty Dumpty played a third engagement at the High Street to packed houses 29-31. The Irish Alderman did well 2-4. Two Little Vagrants 5-7. A Temperance Town 9-11. Isham's Octoroons 12-14.

At the Grand the London Belles did a fair business. Miaco's City Club 12-14. Bohemian Burlesquers 26-28. J. B. DAVIE.

MINNEAPOLIS.

At the Metropolitan Theatre Melbourne MacDowell and Blanche Walsh appeared 1-4 in Cleopatra. Shore Acres 5-7. Walker Whiteside 8-11.

The Evil Eye opened for a week at the Bijou Opera House 1 to two large houses, and made a decided hit. Scenery and mechanical effects were elaborate and picturesque. Of the co., Al. H. Wilson, Rosaire, and Elliot, Edith Murilla, Madeline Lowrie, and Zeph Goudreault deserve special mention. A Grip of Steel 8-14.

Madame Gadski, David Bispham, and Walter Damrosch appeared in concert at the Lyceum Theatre March 31, before a large and brilliant audience.

The Norwegian Dramatic Society, Fram, will give Bjornson's En Fallit at Harmonia Hall 18. F. C. CAMPBELL.

BUFFALO.

The Belle of New York was seen at the Star 2-4 to big business. Edna May and James Sullivan, though billed in large type, did not appear. Jessie Carlisle, who sang the part of Violet Grey, did clever work. Edward J. Connelly and William Cameron were both excellent. Sir Henry Irving and Ellen Terry 5-7. John Drew 9-11.

At the Lyceum 2-7 Walter Perkins entertained large audiences in My Friend from India. Lillian Harris and Grace Clark also won favor. The Silver King 9-14.

The stock co. at the Empire gave When His Wife's Away 2-7 to the satisfaction of all that attended. business big.

OMAHA.

At Boyd's Theatre Hennessy Leroyle and his clever co. appeared in Other People's Money March 27, 28 and gave very creditable performances to average business. The engagement of James O'Neill 30, 31 proved one of the greatest successes of the season. The Musketeers was the opening bill, and the audience was most enthusiastic in its applause. The closing performance was Monte Cristo, in which both Mr. O'Neill and his very excellent support appeared to marked advantage. The Air Ship to small audiences 1. Besides some clever dancers there was little in the farce worthy of mention. Melbourne MacDowell and Blanche Walsh 9-11. J. R. RINGWALT.

MONTREAL.

Chris and the Wonderful Lamp opened at the Academy 2. A Milk White Flag 9-14.

The Real Widow Brown opened to good business at the Royal 2. It is a fairly amusing farce-comedy, interpreted by a capable co., and the specialties introduced are clever, notably the acrobatic work of Levine and Alma. Miss New York, Jr., 9-14.

Sousa's Band will give three concerts at Her Majesty's 4 and 5. The attraction at this house for Easter week will be The Princess Chic. A Runaway Girl will be the Easter offering at the Academy. W. A. TREMAYNE.

INDIANAPOLIS.

Ingomar was the offering of the Grand Stock co. 2-7, and the usual good performance was given. Extensive preparations are being made for an elaborate production of Quo Vadis 9-14.

Darkness reigned at English's 2-4, but Fanny Rice reopened 5 with a triple bill to a fair sized audience. Eugenie Blair in A Lady of Quality 6, 7.

Two Little Vagrants was given to crowded houses at the Park 2-4. The Sorrows of Satan played a splendid return engagement March 29-31. A Temperance Town 5-7. ALLEN E. WOODALL.

CLEVELAND.

Three Little Lambs held the boards at the Euclid Avenue Opera House 2-4. [illegible] presented The Little Minister 5-7. [illegible] 9-14.

At the Lyceum [illegible] Beanstalk was the attraction 2-7. [illegible] 9-14.

Chattanooga [illegible] at the Cleveland 2-7. [illegible] WILLIAM CRASTON.

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ALABAMA.

BIRMINGHAM.—JEFFERSON THEATRE (R. S. Douglas, manager): The Bostonians sang The Smugglers March 27. Children of the Ghetto had fair business 28, 29; co. and play excellent and deserved larger patronage. Ada Rehan 30 in The Taming of the Shrew. Joseph Jefferson presented The Rivals 3 to S. R. O. Mr. Jefferson, in whose favor the new theatre was named, received an ovation. The Adventure of Lady Ursula 4. Aubrey Dramatic co. 9-14. Black Patti's Troubadours 19. Murray and Mack 21.——AUDITORIUM (Ben S. Theiss, manager): Closed for the season.

MONTGOMERY.—THEATRE (S. E. Hirscher and Brother, managers): Ada Rehan in The Taming of the Shrew March 29. Aubrey Dramatic Stock co. opened for a week 2 presenting The Land of the Living to good house. The Two Orphans, and The Fire Patrol to fair business 3. Children of the Ghetto 6.——ITEM: Ida Le Roy, a balloon ascensionist, is resting here 2-7.

TUSKALOOSA.—ACADEMY OF MUSIC (John T. Cochrane, manager): The Tolsons finished out a fairly successful week, giving Hearts of Gold March 28. My Uncle from Japan 29. True Irish Hearts 31, and The Prisoner of Algiers 31. Schumann Concert co. 30; fine concert; fair business. A Night in Chinatown 6.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Local Minstrels March 28; packed house. The Adventure of Lady Ursula 3. A Night in Chinatown 5.——ITEM: New Orleans Minstrels showed under canvas 27 to good business; poor co.

DECATUR.—EICHOL'S OPERA HOUSE (T. P. Littlejohn, manager): The Girl from Chili March 30; good house; performance good. Robie-Kreyer co. in Uncle Nat's Money, and Wife for Wife 2, 3.

MOBILE.—THEATRE (J. Tannebaum, manager): The Bostonians in The Smugglers March 26. Ada Rehan in As You Like It 31. A Night in Chinatown 4, 5. Children of the Ghetto 7.

TALLADEGA.—CHAMBERS' NEW OPERA HOUSE (George W. Chambers, manager): Tolson co. 2-7.

ARIZONA.

PHOENIX.—DORRIS THEATRE (S. E. Dorris, manager): The Burglar 2. The Nominee canceled 5.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, manager): Richard Mansfield presented Cyrano de Bergerac March 26 to the largest audience of this season, the receipts being about $5,600; performance superb. Morrison's Faust 28; small but appreciative audience. A Wise Woman 4. The Girl from Chili 5.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Krause-Taylor co. March 26-31 in A Home Affair, The Southerner, Rip Van Winkle, All a Mistake, The Square Man, A Parisian Romance, and The Farmer's Iron Will; fair performances and business. Murray and Mack 7.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): The Griffiths 2-7. A Texas Steer 10.

HOT SPRINGS.—OPERA HOUSE (Bringham and Head, managers): Dark.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Because She Loved Him So March 29-31. Frawley co. 9.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): Neill Stock co. in most clever presentations of The Amazons and The New Secretary drew largely 25-31. Amy Robsart and repertoire 1-7.——ITEMS: M. Meyerfeld, president of the Orpheum circuit, announces that he has secured a lease of the Los Angeles Theatre from the coming September, and will open his season about that time, playing first-class attractions.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Have You Seen Smith March 29; good house; poor performance. Paderewski 22; fair house; delighted audience.

WOODLAND.—OPERA HOUSE (E. C. Webber, manager): On the Suwanee River March 30; full house. Stella Marlowe made a strong hit. Thompson and Allen's Monte Cristo 19.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Because She Loved Him So March 28. Pederewski 4. Frawley co. 6, 7, canceled. Jessie Shirley co. 16-21.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Hileford co. March 26-31; big business; pleased audiences.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Have You Seen Smith March 30.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Devil's Auction March 27; good business. Without Mayme Mayo the performance would have been dull. Ward and Vokes 31 in The Floorwalkers; S. R. O.; co. one of the best seen here this season. The Real Widow Brown 2; poor business; play did not "make good." Grau Opera co. 13. Daniel Sully 21.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Devil's Auction March 30; fair performance and business. A Contented Woman 2. The Real Widow Brown 6. The Grau Opera co. 10. Too Much Money 16.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): The Real Widow Brown 1; crowded house; performance poor. A Contented Woman 4.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Too Much Money March 28; poor business. Devil's Auction 31; large and pleased audience. Grau Opera co. 9.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sherman, manager): Ward and Vokes March 30 in The Floorwalkers; crowded house; good co. The Real Widow Brown 31; good business.

GREELEY.—OPERA HOUSE (W. A. Heaton manager): The Real Widow Brown March 30; small business; good comedy.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frahm, manager): Too Much Money March 28; fair business. Colorado College Glee Club 10.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Kellar played to capacity March 29, and gave an excellent entertainment. Sir Henry Irving and Ellen Terry to S. R. O. 31. Mr. Irving appeared in The Bells and Miss Terry in Nance Oldfield. Both were enthusiastically greeted. Burton Holmes delivered the last lecture of his course 2. Chauncey Olcott 6. Jefferson De Angelis 7. A Colonial Girl 9. John Drew 13. Mathews and Bulger 16. New Haven Grays' Minstrels 18. Symphony Concert. Timothy Adamowski, 19. Henry Miller 28.——NEW GRAND OPERA HOUSE (G. B. Bunnell, manager): W. H. Van Buren, assistant manager: A Stranger in a Strange Land drew deservedly large houses 29-31. M. A. Kennedy and Ed Chapman had the principal roles and made individual hits. Man's Enemy (return) to capacity 2-4. Theodore Babcock and Dorothy Rossmore were cantal in the leading roles. What Happened to Jones 5-7, for which nearly every seat has been sold in advance. King of the Opium Ring 9-11. Two Little Vagrants 12-14. Parisian Widows 16-21. Sowing the Wind 23-25.——ITEMS: Mr. and Mrs. Bunnell were guests at a dinner given in their honor in Bridgeport recently.—A. H. Van Buren, son of Manager Van Buren, of the Grand, has written the burlesque for the Grays' entertainment 19.—The news of the death of Harry Enslen, the talented amateur comedian, in New York 2, was received with deep regret here. Mr. Enslen, who for years lived here, was a member of the Quinnipiac Club and Lambs in New York and very popular among the profession.—The Adamowski Trio, with Professor Parker, gave a most enjoyable concert 3, playing the new trio by Professor Parker, which was enthusiastically received.—Beatrice Moreland paid a flying visit to this city before sailing for Europe 5.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Sir Henry Irving and Ellen Terry presented Nance Oldfield and The Bells March 30 to immense house at advanced prices. The artistic presentations were highly appreciated. Byron's views 31 proved very interesting. Maude Adams drew in The Little Minister (return) 2. An audience that taxed the capacity of the theatre greeted May Irwin in Sister Mary 3, and their hearty laughter and applause attested their enjoyment of the exceedingly funny farce. Chauncey Olcott in A Romance of Athlone 4. The Rounders 7. At Piney Ridge 9. A Colonial Girl 11. The Manoeuvers of Jane 13.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): Dainty Duchess co. (return engagement) 29-31 repeated their former success to large business. Dad in Harness 2-4 received big patronage. It is a rollicking farce. Otis B. Thayer and Beatrice McKenzie play the principal parts, and the author, Kenneth Lee, also has a prominent role. Rentz-Santley co. 5-7. The American Girl 9-11.——UNITY HALL: George Grossmith entertained a large audience 29.——COLISEUM: Over 3,000 people listened to the Boston Symphony Orchestra 4.——ITEMS: Jennings and Graves will transform the Coliseum into a palm garden during the coming Summer, and will book a good line of attractions. The Coliseum was recently built at a cost of over $100,000, and it is roomy, up to date, and of fine acoustic properties.—Eugene Jepson, of Maude Adams' co., formerly did repertorial work on the "Post."—Daniel Frohman's Stock co. will come here by special train 13 (Good Friday) to give a performance of The Manoeuvers of Jane, as Daly's Theatre, New York, will be closed on that evening.

A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, manager): Remember the Maine proved a "thriller" March 29-31. The Woman in Black 2-4; play fair; co. hardly so. Man's Enemy (return) opened 5 to big audience. Wine, Woman and Song (return) 9-11. The American Girl 12-14.——PARK THEATRE (G. S. Bunnell, lessee; W. L. Rowland, manager): His Excellency the Governor 31. Burton Holmes, lecture season closed 3 as a distinct success. Dad in Harness 5. The Girl in the Barracks 6. Chauncey Olcott (return) 7. Two Little Vagrants 11. Primrose and Dockstader's Minstrels 12. A Colonial Girl (return) 14.——ITEM: Perhaps no better report on the local season's success can be given than a glance at the return dates announced above.

W. P. HOPKINS.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Jeffries-Sharkey pictures March 30, 31; small business. Chauncey Olcott in A Romance of Athlone 3. The Girl in the Barracks 5, with Louis Mann and Clara Lipman in the title-role, had medium business; co. good. Primrose and Dockstader's Minstrels 11. Superba 13, 14. At Piney Ridge 16. The Black Flag (local) 17. What Happened to Jones 18.——OPERA HOUSE (W. W. Hanna, manager): Rentz-Santley co. 4 presented a good bill to S. R. O. Wine, Woman and Song 13.——ITEM: Umpire T. H. Connelly, of the National League, is the guest of Associate Manager T. J. Lynch, of the Russwin Lyceum.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): His Excellency the Governor March 30. Louis Mann and Clara Lipman 4 in The Girl in the Barracks to good business. Bert Flansburgh, of this city, was warmly welcomed. During the stay of the co. a reception was given William Flansburgh by the members of the Wheel Club. Through the Breakers 6; fair business.——McDONOUGH THEATRE (W. J. Berrie, manager): Rentz-Santley co. gave a good vaudeville entertainment 2 to a large house. The Dumont Sisters, Charles Robinson, and Bryant and Saville were the leaders. A Breezy Time 3 pleased a fair audience.

NORWICH.—BROADWAY THEATRE (Ira L. Jackson, manager): The Little Minister March 30. Wilbur Opera co. opened for a week 2 to S. R. O., in Fra Diavolo, to be followed by The Grand Duchess, The Black Hussar, The Beggar Student, Maritana, La Mascotte, Olivette, and The Two Vagabonds. The specialties introduced, including the Girl with the Auburn Locks, are very good, and the co. as a whole is up to the standard. Primrose and Dockstader's Minstrels 10. Mathews and Bulger 13. Lights of Home 14.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): A Day and a Night, by a good co., fair audience, March 30. An audience that filled the theatre gave May Irwin in Sister Mary an enthusiastic reception 2. Rentz-Santley co. to good business 5. Chauncey Olcott 5. A Colonial Girl 10.——JACQUES' OPERA HOUSE (Jean Jacques, manager): A Wise Guy crowded the house with well pleased audiences 29-31. Just Before Dawn 2-4; fair business. The Woman in Black 5-7.

DERBY.—STERLING OPERA HOUSE (L. M. Hoyt, manager): Wolford-Sheridan Stock co. 2-7 in The Russian Spy, Cast Adrift, On the Mississippi, The Brand of Cain, The Smugglers, The Pulse of New York to good houses. Primrose and Dockstader's Minstrels 12. At Piney Ridge 19. 'Way Down East 27.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Byron's life views March 29, 30; fair business; pleasing entertainment. A Woman in the Case 7.——UNION THEATRE (Volkman Brothers, managers): Just Before Dawn 5. An American Girl (return) 6. Rice's Comedians 9-14.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): An American Girl March 3; fair house; performance excellent. A Woman in the Case 5; small house; performance not satisfactory. Two Little Vagrants 10. The Real Widow Brown 13.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Rice's Comedians March 26-31 presented The Heart of Russia, A Fool and His Money, The Counterfeiters, Betrayed, and The Soldier's Vow; good business; co. good. The American Girl 5.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): A Breezy Time March 30, 31; fair business. Himmelein's Ideals 2-7 opened to large house, presenting first half of week. Saved from the Storm, Eagle's Nest, and The Irish Hero.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Grimes' Cellar Door March 30; good patronage. A Breezy Time 6. Dear Hearts of Ireland 7. Yon Yonson 13. Ernest Seton Thompson 24. At Piney Ridge 21.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Chauncey Olcott in A Romance of Athlone 2. A Colonial Girl 7. Primrose and Dockstaders' Minstrels 9. Lights of Home 13. Mathews and Bulger 15.

STAMFORD.—GRAND OPERA HOUSE (L. M. Hoyt, manager): The Sunshine of Paradise Alley 6. The Girl in the Barracks 7. Wolford Sheridan co. 9-14.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Strife (local) 6. What Happened to Jones 19.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): Just Before Dawn 6. Lights of Home 12.

BRISTOL.—OPERA HOUSE (W. B. Michael, manager): Dark.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): The Real Widow Brown 12.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Gesse K. Bayles, manager): Corse Payton Stock co. closed a successful week March 31. Madame Modjeska 7. Jeffries-Sharkey pictures 9.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Emma Nevada March 20; crowded house. Each number was heartily applauded and encores were in demand. Peters and Green Comedy co. 2-7.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Dark.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): The Bostonians March 28, 29 presented The Viceroy, Robin Hood, and The Smugglers. Children of the Ghetto 30, 31 had a good reception from fair audiences. Joseph Jefferson in Rip Van Winkle opened matinee 2 to S. R. O. At night The Cricket on the Hearth and Lend Me Five Shillings were presented to his audience. Under the Red Robe 11.——COLUMBIA (Henry and Julius De Give, managers): Rentfrow's Pathfinders 2-7 opened to big business in A Fatal Error, followed by The Three Musketeers, Michael Strogoff, and The Witch of Wall Street.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Jefferson Comedy co. in Rip Van Winkle March 27; good business and performance. Ada Rehan in The Taming of the Shrew 28. Aubrey's Dramatic co. 29-31; successful engagement; satisfactory performances. Children of the Ghetto 5. Emma Nevada 9. Katherine Ridgeway Concert co. 25. The Wolf Hopper 27.——ITEM: Several members of Ada Rehan's co. were entertained by friends during their stay in the city.

BRUNSWICK.—GRAND OPERA HOUSE (F. D. Wolffe, manager): Aubrey Dramatic co. March 26-28 in The Land of the Living, The Fire Patrol, The Two Orphans, and Monte Cristo to large business and pleased audiences.——ITEM: The local season closed 28.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): Jefferson Comedy co. March 29 in Rip Van Winkle; good performance; well patronized. The Bostonians 30 in The Smugglers.——ITEM: Joseph Jefferson was one of the audience at his son's presentation of Rip Van Winkle here.

SAVANNAH.—THEATRE (Sidney H. Weis manager): Emma Nevada to an appreciative audience 2. Children of the Ghetto 3; large and pleased audience. Under the Red Robe 13. Tolson Dramatic co. 16-21. De Wolf Hopper 30.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager): C. B. Grant, March 30, 31 in A Romance of Santa Barbara; poor business. This closes the season, which has only been moderately prosperous.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, manager): Jefferson Comedy co. presented Rip Van Winkle March 30; fine performance; large house. Emma Nevada 6.

BAINBRIDGE.—OPERA HOUSE (J. I. Sohers, manager): A Romance of Santa Barbara March 28; small audience; poor performance.

WAYCROSS.—JOHNSON'S OPERA HOUSE (F. B. Trent, manager): The Ottumwas 3; large and delighted house.

NEWNAN.—REESE OPERA HOUSE (A. C. Pease, manager): Season closed.

DAWSON.—SALE-DAVIS OPERA HOUSE (J. B. Kendrick, manager): Season closed.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Fiehr, resident manager): Toll Gate Inn March 23; large house; good performance. Harry Corson Clarke in What Happened to Jones 29; good house; excellent performance.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Barlow Brothers' Minstrels March 31; S. R. O. house; excellent performance. Boston Lyric Opera co. 13, 14.

POCATELLO.—PAVILION (H. B. Kinport, manager): Barlow Brothers' Minstrels March 29 to S. R. O.; performance good.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Barlow Brothers' Minstrels 2.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George W. Chatterton, manager): Sporting Life March 28; good performance; S. R. O. Under the Red Robe 27. Jeffries-Sharkey pictures to good business 28. Hello, Bill 29; poor house. Rentz-Santley co. 30; good business. Sapho 31; big business; performance poor.——CENTRAL MUSIC HALL (Frank Weidlocker, manager): Dairymple Comedy co. 26-31 to fair business; satisfactory performances.——ITEMS: D. C. Kearns, head usher at Chatterton's, was married last week to Bessie Barlow, a piece of Musical Director Lehman, of Chatterton's.—Manager Chatterton will make extensive improvements in his theatre by next season, including the addition of four boxes, an increase in the seating capacity, and new scenery.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Willis Brothers' co. presented In Atlantic City, Two Old Cronies, and Ragon Friends March 26-29 to good business 26 and small houses 27, 28; did not give satisfaction. Jeffries-Sharkey pictures 30; small house. A Modern Woodman, under direction Ellis Brothers, to crowded house 3. Three of a Kind 4. A Country Visitor 5. The Limited Mail 7. A Breezy Time 10. Little Trixie 12.——ITEMS: This is the home of A. M. Miller, manager of Three of a Kind.—Big preparations are being made for the amateur minstrels 20.—Eugene Cox, of New Orleans, is repainting the scenery at the Broadway.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Two Old Cronies drew well 1. Elk's Burlesque Circus 2, 3, 4 filled the house; performances excellent.——AUDITORIUM (Chamberlin, Harrington and Co., managers): J. C. Lewis in 21 Plunkard pleased large house 1.——ITEMS: Local performers, under the management of Fred L. Dockstader, gave an excellent minstrel performance at Turner Hall 2.—Theodore and Chubby Montgomery, of this city, who have for several years been rated as amateur stars in local performances, have signed for next season with Beach and Bowers.

GALESBURG.—AUDITORIUM (Chamberlain, Kindt, and Co., managers): Beach and Bowers' Minstrels March 27 pleased a good house. Rentz-Santley co. 28; good house; performance fair. Wells Brothers' co. opened for three nights 2 to good business, presenting In Atlantic City; co. fair. Three of a Kind 5. The Village Postmaster 7. A Country Visitor 9. Arizona 10. James-Kidder-Hanford co. 12. Sapho 17. Other People's Money 20. Little Trixie 21.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): Chase-Lister co. March 19-24 drew large houses in A Hot Time, The Pearl of Savoy, Mother and Son, Camille, Our Bachelors, and vaudeville. Eight Bells 29; packed house; satisfactory performance. Don't Tell Mr Wife 1; fair performance; good house. Holden Comedy co. 9-14. The Three Musketeers 16. Little Trixie 22. National Theatre co. 23-28. The Prodigal Father 29.

BLOOMINGTON.—GRAND OPERA HOUSE (J. T. Henderson, manager): Sporting Life March 27; S. R. O.; capable co. Sapho 28; large house. Alberta Gallatin deserved praise, but has inferior support. Gay Masqueraders 30 played topheavy house. Arizona 4. The Limited Mail 9. Little Trixie 14. James-Kidder-Hanford co. 16. Chicago Opera co. 17.——COLISEUM (L. J. Seybold, manager): Alexander Black in Miss Jerry.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): Gaskell Stock co. March 26-31 in A Jealous Wife, The Rockeye, The World, Jack o' Diamonds, The Atlantic Express, and A Dashing Widow, to fair business. William Owen in A Gilded Fool 3 to capacity; excellent performance. A Romance of Coon Hollow 4. Remember the Maine 7. John Griffith 10. The Heart of Chicago 12. The Village Postmaster 18. Chicago Opera co. 20. A Texas Steer 28.

JOLIET.—THEATRE (William H. Hulshizer, manager): Himmelein's Imperial Stock co. March 26-31 presenting Eagle's Nest, Driven from Home, Dr. Jekyll and Mr. Hyde, Northern Lights, and Brother Against Brother to capacity; performances satisfactory. Vanity Fair 31; large and pleased audience. Vernon, hypnotist, to capacity 2; audience pleased.

PETERSBURG.—HARRIS OPERA HOUSE (J. C. Bishop, manager): Mendelssohn Concert co. 4. Canadian Jubilee Singers 5. A Breezy Time 7.——OLYMPIC THEATRE (J. W. Williamson, manager): 81 Plunkard 31; good house; fair performance. Little Trixie 11.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Giles, manager): Hello, Bill March 28; good attraction; fair attendance. Sapho 30; good house. Isham's Octoroons 2 pleased a good house. Arizona 3. The Village Postmaster 5. A Romance of Coon Hollow 7.

MATTOON.—THEATRE (Charles Hogue, manager): South Before the War March 26 pleased a good house. Carpenter's Quo Vadis 28 pleased fair business. Jeffries-Sharkey pictures 29; good house. Vogel and Deming's Minstrels 31; good business; excellent co.

ELGIN.—OPERA HOUSE (Fred W. Jencks manager): Next Door March 27; fair business. Sporting Life 28; largest house of season; co. excellent. The Telephone Girl 31; poor business; performance disappointing. Gaskell Stock co. opened for a week 2 in A Jealous Wife to big house.

BELLEVILLE.—ANHEUSER-BUSCH OPERA HOUSE (E. J. Stannus, manager): German Stock co. March 28; good performance; good house. Isham's Octoroons gave satisfaction to full house 1. German Stock co. 4. Quo Vadis 5. A Wise Woman 8.

KEWANEE.—McCLURE'S OPERA HOUSE (F. A. Cahow, manager): Leon Herrmann March 27 to fair house. Beach and Bowers' Minstrels 28; attendance large; good performance. Flora De Voss co. 2-5. Stowe's U. T. C. 7. 81 Plunkard 11.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): Vernon, hypnotist, pleased large audiences March 26-28. Professor Vernon was for many years engaged in business here. Beach and Bowers' Minstrels to large and pleased audience 30.

SAVANNA.—EAGLE OPERA HOUSE (R. Pulford, manager): Don't Tell Mr Wife March 26; medium house; good performance. Mahara's Minstrels 29; good house; good performance. The Heart of Chicago 6.

STREATOR.—PLUMB OPERA HOUSE (J. F. Williams, manager): Jeffries-Sharkey pictures March 26; good business. Sweeney and Alvido's Minstrels booked 31; arrived, but disbanded without playing. 81 Plunkard 17. William Owen 20.

TAYLORVILLE.—OPERA HOUSE: 81 Plunkard to big business March 27; satisfactory performance. A Breezy Time 9.——ITEM: Will Barr, formerly of the Robinson and Lemon Brothers' Circus, is critically ill with dropsy.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Davidson Stock co. presented Check, Love and Law, Zuluna, All for Gold, My Mother-in-Law, and An Irish-American to fair business March 26-31. Fannie Rice pleased a fair house 2. John Griffith 4.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Sweeney and Alvido's Minstrels March 27; small audience. Rentz-Santley co. 29; topheavy house. Hello, Bill 31; fair business. The Village Postmaster 3. Sapho 4. Arizona 6.

PONTIAC.—FOLSE' OPERA HOUSE (R. D. Folse, manager): Mahara's Minstrels March 24; S. R. O.; performance fair. Julie Walters in How Brophy was Ride-Tracked 29; S. R. O.; performance good. Little Trixie 13. 81 Plunkard 18.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): The Highwayman 3 gave satisfaction to small house. A Romance of Coon Hollow 5.

MOLINE.—WAGNER OPERA HOUSE (R. H. Tayloe, manager): Don't Tell Mr Wife March 31; fair performance and business. 81 Plunkard 14. A Texas Steer 21. Other People's Money 23.

STERLING.—ACADEMY OF MUSIC (M. C. Ward manager): William Owen presented Richelieu March 26 to large audience. Eight Bells 31; packed house; satisfaction given.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): Sowing the Wind 1. Kidnapped in New York 8. Next Door 10. William Owen 17.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Telephone Girl pleased a good house March 29. Field's Minstrels 10. Chattanooga 11. The Heart of Chicago 12.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Hello, Bill March 30 pleased a small audience. Sapho 2; fair audience; ordinary performance.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): A Breezy Time 1 satisfied a full house. Arizona 2. Little Trixie 7. Vogel and Deming's Minstrels 8. A Wise Woman 10.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): 81 Plunkard 2; performance good; business poor. A Breezy Time 5. Howard-Dorset co. 9-14.

DANVILLE.—GRAND OPERA HOUSE (Alexander McCurdy, manager): Three of a Kind 3 pleased a small audience. Isham's Octoroons 4; fair house.

PANA.—NEW GRAND (Lou Roley, manager): Quo Vadis March 28; large audience. Dairymple Comedy co. 2-7.

CLINTON.—RENNICK OPERA HOUSE (J. R. Arthurs, manager): Moving pictures March 23; good business. Quo Vadis 5. A Breezy Time 11.

OLNEY.—SCHMID'S OPERA HOUSE (John Schmid, manager): Little Trixie 2; fair house. The Limited Mail 5.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): Quo Vadis 11.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Dark.

FAIRBURY.—OPERA HOUSE (Phil Wade, manager): Dark.

INDIAN TERRITORY.

PURCELL.—BROWN'S OPERA HOUSE (W. R. Brown, manager): Nashville Students 6.

INDIANA.

MARION.—THE GRAND (E. L. Klineman, manager): Old 81 Stebbins was presented to a fair sized audience March 22; performance not interesting. Blue Jeans packed the house twice 23; performance creditable. Jack and the Beanstalk 24 to large audiences that were delighted. Three of a Kind 29 had deservedly light patronage. Russ Whytal in For Fair Virginia 30 gave one of the strongest presentations seen here this season; audience large. Two Married Men 31; good houses; performance ordinary. Robert Downing in An Indiana Romance to good audience 2; play is entertaining and was well put on. Field's Minstrels 3; packed houses; voices good and specialties strong. The Faust Family and Everhardt were notably good. Maro 4. South Before the War 6, 7. The Highwayman 9. Harrison J. Wolfe 10. Hearts of the Blue Ridge 11. Remember the Maine 14. Packard's Opera co. 19-21.——ITEM: Theodore Faris, chief trainer and keeper of the animal department at Wallace's Winter quarters at Peru, had a narrow escape from death 27. He was accidentally struck by "Charlie," the monster elephant of the herd, and was knocked senseless. Seeing his motionless form the elephant put his trunk around the man's body, tenderly lifting him, and started toward the men's quarters, when he was met by employes who took charge of Faris, who will recover.

SOUTH BEND.—OLIVER OPERA HOUSE (James Oliver, manager): Dark.——AUDITORIUM (Harry G. Sommers, manager): Sporting Life March 29 filled the house and gave satisfaction. Joseph Kilgour and Elita Proctor Otis in the chief roles were surrounded by a large and capable co. Frank Burbeck doing especially good work. Field's Minstrels to big houses 31; up-to-date performance. Everhart and the Fausts were among the best features. Sowing the Wind 2. Maro 5. The Heart of Chicago 7 (benefit to Manager Sommers).——ITEMS: Mr. and Mrs. Clarence Ashey left for New York 30, to join the Forepaugh and Sells Brothers' Circus.—Hi Henry was the guest of Al. G. Field 31.

EVANSVILLE.—GRAND OPERA HOUSE (King Cobbs, manager): Under the Red Robe March 28. Sporting Life 3 pleased good house. The Little Minister 4.——PEOPLE'S (T. J. Groves, manager): Little Trixie 1; good house; performance good. Vance Comedy co. in The Limited Mail 2. Patent Applied For 3. The Queen of the Circus 4 drew well. Isham's Octoroons 8. Quo Vadis 10. Uncle Josh Spruceby 15.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): A Temperance Town, with Richards and Canfield in the leading roles, pleased a fair house March 26. Robert B. Mantell and an excellent co. presented The Dagger and the Cross 31; play was superbly mounted and strongly cast and enthusiastically received by a large audience. Himmelein's Imperial Stock co. 2-7 opened in Eagle's Nest to large house. Eight Bells 22. A Breezy Time 25.

ANDERSON.—GRAND OPERA HOUSE (J. R. Dickson, manager): Sapho March 26; fair performance; good business. For Fair Virginia 28; fair performence; good house. Blue Jeans 29; poor performance; good business. Three of a Kind 30 pleased poor business. 81 Stebbins 31; poor performance; good business. A Temperance Town 4. Field's Minstrels 5. An Indiana Romance 7.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heineman, manager): Harry Shannon co. to good business March 26-31, giving satisfaction in The Squire's Daughter, Cousin Teddy, Paradise Regained, Cast Adrift, Farmer Allen, and Alone in the World. Sowing the Wind 3. Cyrano de Bergerac 14.——GRAND OPERA HOUSE (John Brodie, manager): Dark.

FORT WAYNE.—TEMPLE THEATRE (F. R. Stouder, manager): For Fair Virginia March 29; good business. Russ Whytal was the favorite, and Helaine Wadlier also deserves mention. Robert B. Mantell in The Dagger and the Cross 2; packed house; audience pleased. Rentz-Santley co. 4; fair business. Imperial Stock co. 9-14. Eldon's Comedians 16-21.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): John Griffith in The Musketeers March 31 to a large and pleased house. Kathern Furnell as Constance was very good. Wabash College Glee Club 30; full house; satisfaction given. Irving French 5-7. Mozart Symphony Club 9.

RICHMOND.—THE GENNETT (Murray and Swisher, managers): For Fair Virginia March 31 pleased a large audience. Carlene in The Little Host 2; pleasing performance; good business. Fanny Rice 3. Field's Minstrels 7.——THE PHILLIPS (Murray and Swisher, managers): Carner Stock co. 16-21.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Vogel and Deming's Minstrels gave a pleasing entertainment March 29. Rusher Brothers' Ten Nights in a Barroom to big business 31. Sporting Life 4; excellent production; large audience.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, manager): South Before the War pleased a fair house March 28. Carpenter's Quo Vadis 31 proved to be one of the best attractions of the season. 81 Perkins 16.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): Local Minstrels March 26, 27; good business. Vanity Fair 29 to capacity; performance good. Carpenter's Quo Vadis 30; business fair; performance good. Isham's Octoroons 6.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Vance Comedy co. March 29-31 in The Limited Mail, Patent Applied For, The Hidden Hand, and The Queen of the Circus; full houses; performances fair.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): Robert B. Mantell in The Dagger and the Cross March 28 was enthusiastically received by a large audience. Field's Minstrels 2; good sized house; excellent performance.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): South Before the War 2; fair performance; small house. Rentz-Santley co. pleased a crowded house 3. Hearts of the Blue Ridge 7. Sapho 24.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, manager): For Fair Virginia March 26; good business. An Indiana Romance 30; small audience. Rentz-Santley co. 2. Sporting Life 5.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Blue Jeans March 28; fair house; performance good. 81 Stebbins 2; good house. Field's Minstrels 4. Maloney's Wedding 7.

MICHIGAN CITY.—ARMORY OPERA HOUSE (F. L. Bailey, manager): Hearts of the Blue Ridge March 30; fair house and well received. Irving French co. 23-28.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Rover, manager): Hearts of the Blue Ridge March 28 deserved a better house. South Before the War 9. Cyrano de Bergerac 25.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): Three of a Kind March 31; large and pleased audience. Kidnapped in New York 4; small but pleased audience.

TIPTON.—KLEYLA THEATRE (Foster and Ramsey, managers): Robert Downing pleased 8. R. O. March 29 in An Indiana Romance. Hearts of the Blue Ridge 18.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin manager): 81 Henry's Minstrels March 30; crowded house; excellent performance. South Before the War 3. Sapho 10. Robert Downing 13.

NOBLESVILLE.—WILD'S OPERA HOUSE (Leonard Wild, manager): South Before the War March 30; fair business; satisfaction given. Quo Vadis 3. Robert Downing 6.

PERU.—MILLER OPERA HOUSE (H. L. Miller, manager): Robert B. Mantell in The Dagger and the Cross March 30; packed house; excellent performance. Bream's Comedians 2-7.

WABASH.—HARTER'S OPERA HOUSE

fair business and performance. Bryan's Comedians 9-14.

LEBANON.—GRAND OPERA HOUSE (Frank Daily, manager): South Before the War March 29; good house; excellent performance. A Breezy Time 18.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Old St Stebbins March 29; crowded house; fair performance. Quo Vadis 19.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Mall, manager): Hearts of the Blue Ridge 2; good house; audience pleased.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Wabash College Glee Club 4. Side Tracked 9. Hearts of the Blue Ridge 16.

ELWOOD.—OPERA HOUSE (Joe Kramer, manager): Field's Minstrels 4 to capacity. Maloney's Wedding 9.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): Sporting Life packed the house March 30; excellent performance.

NEW ALBANY.—WILLARD THEATRE (J. H. Weir, manager): A Country Visitor March 29; performance fair; good house. Quo Vadis 7. Sapho 12.

SULLIVAN.—PEOPLE'S THEATRE (W. E. Burton, manager): Fight pictures 3; fair house. Sapho 21.

IOWA.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): James-Kidder-Hanford co. in The Winter's Tale March 29 delighted a large house. Kathryn Kidder as Hermione won all hearts. Louis James, who is a general favorite, was warmly greeted. Charles B. Hanford did effective work as Leontes. Supporting co. excellent. The Air Ship 31 drew well. Morrison's Faust 7. A Hot Old Time 9. A Poor Relation 10. Walsh-MacDowell co. 12, 13. A Poor Relation (return) 14. Myrkle-Harder co. 16-21.——ITEMS: L. A. Wagenhals joined the James-Kidder-Hanford co. here for a conference with his partner, Collins Kemper.—Don't Tell My Wife canceled 24.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): She Stoops to Conquer was presented by High School students March 20 to crowded house. Sapho 6, 7. James-Kidder-Hanford co. 9. The Village Postmaster 12, 13. Walsh-MacDowell co. 14. Devil's Auction 16. James O'Neill 17.——GRAND OPERA HOUSE (William Foster, manager): The Heart of Chicago 26-28; crowded house; satisfactory performances. A Hot Old Time 29-31; good business; performances lively. The Air Ship 6, 7. The Knowles 9-12. The Evil Eye 14. Don't Tell My Wife 16.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Leon Herrmann March 28; good house, entertaining performance. The Chase-Lister co. opened for a week 2, presenting The Pearl of Savoy to a packed house. Sapho 9, 10. The Evil Eye 11. Shore Acres 13. The Village Postmaster 16. Arizona 17. A Poor Relation 19, 20. A Texas Steer 23. Ada Rehan 24. Other People's Money 26.——ITEM: Will Busby, manager of the Grand Opera House, Clinton, was in town 27.—James-Kidder-Hanford co. 12, and A Hot Old Time 27 canceled.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Holden Comedy co. March 26-31 gave fair performances to good business of Nobody's Claim, Wife for Wife, A Barrel of Money, Knobs o' Tennessee, The Denver Express, Dixie Land, and What Happened to Smith. A Hot Old Time 2 pleased a good audience. The Heart of Chicago 4. The Air Ship 5. Other People's Money 9. The Evil Eye 13. Devil's Auction 17. A Poor Relation 18.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Eight Bells March 28; satisfactory performance. Remember the Maine 1. Three of a Kind 6. The Village Postmaster 9. James-Kidder-Hanford co. 10. Sapho 13. Arizona 14. The Air Ship 15. James O'Neill 18. A Texas Steer 22. Other People's Money 24.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): Shore Acres 11. Morrison's Faust 20.——STEIERS OPERA HOUSE (George Higgins, manager): Mahara's Minstrels 2. Fifty-first Regiment Band 4.——ITEM: William B. Grover, manager of Shore Acres, was entertained by Manager Bear 31.

FORT DODGE.—MIDLAND THEATRE (S. T. Meservey, manager): Other People's Money March 29; fair sized and pleased audience. Elsie De Tourney in Mary Queen of Scots 31; good house; performance not up to standard. The Air Ship 3. A Hot Old Time 7.——FESSLER OPERA HOUSE (C. H. Smith, manager): Dark.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Chase-Lister co. March 26-31 pleased large houses in The Pearl of Savoy, A Hot Time, Mother and Son, Fanchon the Cricket, The Cyrstal Cross, Our Bachelors, and vaudeville. The Heart of Chicago 2; good business. Other People's Money 6. Sapho 9.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Don't Tell My Wife 3; large business; poor performance. A Hot Old Time 6. The Air Ship 9. Other People's Money 10. Bruno and Nina 12. The Prodigal Father 17. Young's U. T. C. 28.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): Rentz-Santley co. to fair business March 27. Frank M. and John B. Wills to good business 29-31, presenting In Atlantic City, Two Old Cronies, and Bosom Friends. Sapho 5. Don't Tell My Wife 6. Arizona 9.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Remember the Maine March 29 and The Heart of Chicago 31; topheavy houses. A Hot Old Time (return engagement) 3; excellent business. The dancing of Annie St. Tel was the feature. Other People's Money 7. Sapho 11.

BOONE.—ARIES OPERA HOUSE (Ben B. Wiley, manager): Redmond Dramatic co. to good audiences March 26-31, giving excellent performances of Side by Side, The Mountain Girl, Fanchon, The Cashier, The Lights o' London, and Baby. The Air Ship 2. Elsie De Tourney 4.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Season closed here March 28 with a performance of A Merry Company by local talent; big business; good performance. Aleck Moore and Ed. Alexander were especially good.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): The Knowles, hypnotists, 2-7 opened to good house; fair performance. Young's U. T. C. 9.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): The Heart of Chicago March 30; good business; good performance. Don't Tell My Wife 2; business fair; performance fair. A Hot Old Time 5.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Fifty-first Iowa Band to good house March 30. Robert Sherman co. in My Friend from Arkansaw 2; full house; co. fair.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): The Heart of Chicago 3; big business; pleased audience. A Poor Relation 17. A Night in Chinatown 25.

SIBLEY.—OPERA HOUSE (H. L. Emmert, manager): Bosco, magician, March 26-28; attendance good the first night, but small 27, 28; performances fair and not varied enough for a three-night stand.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): John R. De Motte lectured 3; crowded house; pleased audience. Old Uncle Jed 4. Iowa College Glee Club 19.

CENTERVILLE.—ARMORY OPERA HOUSE (G. W. Needles and Co., managers): Vincent Stock co. March 29-31; business and co. fair. Blind Boone 13 Don't Tell My Wife 5. Quo Vadis 17.

M'GREGOR.—THE BERGMAN (Edward Bergman, manager): Mahara's Minstrels pleased a good audience March 31. Fifty-first Iowa Band 10.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (F. E. Willson, manager): Robert Sherman co. March 29-31; good business.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Old Uncle Jed March 30; fair audience; performance poor. The Air Ship 5.

FORT MADISON.—ERINGER GRAND (O. J. Lindsay, manager): Stetson's U. T. C. to good business March 31. The Air Ship 13.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Other People's Money 5. Shore Acres 12.

COUNCIL BLUFFS.—DOHANY THEATRE (Stevenson and Kennedy, managers): Si Perkins 1, 2; good business.

GRINNELL.—PRESTON'S OPERA HOUSE (H. F. Preston, manager): Beggar Prince Opera co. 2. Don't Tell My Wife 3.

RED OAK.—RYERSON OPERA HOUSE (P. D. Gordon, manager): Old Uncle Jed 3; small house.

KANSAS.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): Walter Walker in The Nominee 2, 3; light houses; audiences pleased. Irene Timmons, Mildred St. Pierre, Annie Mortimer, and Clayton Legge ably assisted Mr. Walker. A Contented Woman 16.——AUDITORIUM (C. W. Bitting, manager): Max Bendix Concert co. March 28; good attendance; satisfaction given.——ITEMS: Clayton Legge, of Walter Walker's co., has just finished a dramatization of Marie Corelli's "Thelma."—George Leon Kessler, of this city, known as the best drummer in Kansas, has signed with Beach and Bowers' Minstrels for next season.

PARSONS.—EDWARDS OPERA HOUSE (Howard Graves, manager): Park Sisters in Concert March 26; excellent performance; large house. Guy Novelty co. in vaudeville 29-31; poor performances. Victor Lee, magician, 2, 3; good performances; fair houses. Blatchford Kavanagh and Roney's Boys 6. His Better Half 14. A Contented Woman 18. My Friend from India 25.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Chicago Stock co. March 26-31 in The Middleman, The Australian, Among the Yankees, About Town, Quo Vadis, and My Uncle from New York; poor business; co. fair. Hans Hanson 4. Sadina Military Band 5. Byron W. King 6. Quo Vadis 13.

TOPEKA.—CRAWFORD OPERA HOUSE (O. T. Crawford, manager): The Village Postmaster March 28; good business; audience pleased. Hans Hanson 29; fair audience; co. not satisfactory. James-Kidder-Hanford co. in The Winter's Tale 31; crowded house; excellent performance. THOMAS R. HYATT.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, manager): Kempton Komedy co. March 26-31, playing An Innocent Hero, Tangled Lives, After All, The Mysterious Mr. Brisk, Aunt Jemima's Troubles, A Mountain Flower, and Columbine, to good business; satisfactory performances.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. J. Cunningham, manager): Hans Hanson March 26; poor performance; small house. The Village Postmaster 29; good business. A Poor Relation 30; excellent performance; full house. Morey Stock co. 2-7.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Murray Comedy co. in The Engineer, Forget Me Not, and The Senator's Daughter to capacity March 29-31; co. excellent. Max Bendix 5. Victor Lee 6. Murray Comedy co. (return) 9-14.

NEWTON.—RAGSDALE OPERA HOUSE (W. J. Puett, manager): Holliday's Band Minstrels March 28; packed house; performance first-class. Chicago Stock co. 4-7.

EMPORIA.—WHITLEY OPERA HOUSE (A. C. Whitley, manager): A Poor Relation March 28 pleased a large audience. The Nominee 4. Midnight in Chinatown 5.

LAWRENCE.—DOWERSOCK'S OPERA HOUSE (Irving Hill, manager): Frank Keenan and a strong co. presented A Poor Relation March 29 to good business. James-Kidder-Hanford co. 6.

LYONS.—BUTLER'S OPERA HOUSE (H. I. Doddridge, manager): Walter Walker and capable co. delighted a large audience in The Nominee March 30. Hans Hanson 6.

ATCHISON.—THEATRE (John Seaton, manager): The Village Postmaster delighted a crowded house March 30. A Poor Relation to large and pleased audience 31. The Flints 9-14.

EUREKA.—OPERA HOUSE (W. W. Morris, manager): Max Bendix Concert co. March 30; good house; audience pleased. Alabama by Eureka Dramatic Club 6.

FT. SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): A Texas Steer 13. A Contented Woman 24.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Uncle Josh Spruceby March 22 pleased good business. Groujean's Comedians 2-7.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Hans Hanson 2. Quo Vadis 11. Too Much Money 18.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): Slayton's Jubilee Singers March 29; good business; satisfaction given.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): A Contented Woman 13.

OTTAWA.—ROHRBAUGH THEATRE (G. F. Kaiser, manager): Midnight in Chinatown 7.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Amos Gipson, manager): Dark.

WELLINGTON.—WOOD'S OPERA HOUSE (Black and Martin, managers): Dark.

KENTUCKY.

FRANKFORT.—CAPITAL OPERA HOUSE (Thomas Heffner, manager): A Country Visitor March 28; fair business; good performance. Brown's in Town 29; good business and performance. Quo Vadis 6.——ITEM: Beginning June 1, the local house will be known as the Capital Theatre. J. B. and A. B. Blanton, business men of this city, have leased the theatre for three years, and will newly refit it.

PARIS.—GRAND OPERA HOUSE (S. E. Borland, manager): Brown's in Town March 30 to good business; co. good. The Little Minister 6. Boone-Yaki co. 16. Black Patti's Troubadours 27.——ITEM: The Grand Opera House has been leased for a term of years by L. A. Ramsey, of Lexington, Ky. R. S. Porter will have the local management.

BOWLING GREEN.—POTER'S OPERA HOUSE (J. M. Robertson, manager): Peruchi-Beldini co. March 26-31, in The Galley Slave, The Two Orphans, In Old Virginia, Rip Van Winkle, Little Wildcat, and A Western Romance; overflowing houses; satisfaction given. Olympia Opera co. 5-7.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Brown's in Town March 27; fair house; pleased audience. A Country Visitor 31; poor house; miserable performance. Morrison's Faust 6.

MAYSVILLE.—WASHINGTON OPERA HOUSE (J. D. Dye, manager): Quo Vadis March 31 canceled. Hogan's Alley 2; good house; performance good. The Little Minister 7.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Richard Mansfield March 29 in The First Violin; full house; play did not please. Olympic Opera co. 2, 3; fair business. Joseph Jefferson 6; S. R. O.

DANVILLE.—OPERA HOUSE (C. T. Veach, manager): Olympia Opera co. March 30, 31; performances excellent; attendance fair. Two Married Men 25.

LANCASTER.—GARRARD OPERA HOUSE (F. R. Flissenger, manager): Two Married Men 24.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): The Little Minister 3.

LOUISIANA.

NEW IBERIA.—VEAZEY OPERA HOUSE (Veazey Brothers, managers): A Night in Chinatown March 28 failed to please small house. Murray and Mack in Finnigan's Ball 2; large house.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): The Girl from Chili 1; poor performance; fair house. A Texas Steer 6. Woodward-Warren co. 22-28.

THIBODAUX.—OPERA HOUSE (F. L. Knobloch, manager): A Night in Chinatown March 29; business light; performance good.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Black Patti's Troubadours 7.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Chris and the Wonderful Lamp March 30, 31. Primrose and Dockstader's Minstrels 2 were well received. Kellar 3, 4; good business. George W. Wilson co. 5-14. Repertoire: Why Dudley was Hypnotized, The Romany Rye, The Lack of a Factory Girl, Two Christmas Eves, The Inquisitive Darky, The Great Diamond Robbery, and The Messenger from Jarvis Section.——PORTLAND THEATRE (E. E. Round, manager): The Spooners 2-7 in That Girl from Texas, The Old Lime Kiln, The Pearl of Savoy, A Woman's Devotion, Dr. Jekyll and Mr. Hyde, The Wages of Sin, The Judge's Wife, and Trilby; good attendance.

AUGUSTA.—MEONIAN HALL (Locke and Merrill, managers): Graham's Southern Specialty co. March 30, 31; audiences small, but pleased. Corse Payton's Stock co. opened for a week 2, pleasing crowded houses in Drifted Apart, My Kentucky Home, The Parisian Princess, The Octoroon, A Member of Congress, A Gigantic Liar, The Galley Slave, The Factory Girl, and The Law of the Land. University of Maine Glee Club 12. Jessie Harcourt co. 23-28.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Morrison Comedy co. closed a successful week March 31, having presented to large and appreciative audiences Blue Grass, Lost in New York, The Danger Signal, The Girl from Mexico, A Kentucky Girl, One Night in June, A Country Romance, Dangers of a Great City, and Fogg's Ferry. Kennedy's Players opened for a week to full house 2; co. and performance good.

BELFAST.—OPERA HOUSE (Bray and Maxfield, managers): Camden Amateur co., under the auspices of the local camp S. of V., gave a very creditable production of Lottery Ticket No. 209 to good sized audience March 30. Local band, assisted by Professor R. B. Hall, cornet soloist, and E. S. Pitcher, vocalist, gave the last concert of the Winter's course 5. Shipman's Lyceum co. 21.

ROCKLAND.—FARWELL OPERA HOUSE (R. H. Crockett, manager): Boston Lyric Club March 29 pleased an audience of music lovers. Graham's Southern Specialty co. 30 to big business. Jessie Harcourt co. opened April 2 for a week to packed house. Advertised repertoire: Love and Law, The Captain's Mate, The Pay Train, Kentuck, Fair Play, The Wheel of Fortune, and Myrtle Ferns.

BIDDEFORD.—CITY OPERA HOUSE (E. W. Sutherland, manager): Kellar delighted a large audience 2. Corse Payton Southern Stock co. 16-21.——ITEM: Suit has been brought against Manager Sutherland by Jules Murry, manager of Morrison's Faust, for alleged breach of contract. It will be tried at the May term of court.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): The Spooners closed a big week's business March 31; co. and specialties excellent. Primrose and Dockstader's Minstrels delighted a large house 3. Brown's in Town 7. Katherine Rober co. (return date) 16-21.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Boston Lyric Club March 29; light house; satisfaction given.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Graham's Specialty co. 4 opened to good house. Side Tracked 17.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Strakosch Opera co. March 30, 31 closed their engagement with a strong presentation of Carmen, with Avery Harriett Strakosch in the title-role, to fair audiences. The Merry Maidens pleased a fair audience 3. O'Hooligan's Wedding 9. Martin's U. T. C. 16.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Bert Coote in A Battle Scarred Hero March 29; good performance; fair house. Keystone Dramatic co. 2-7, presenting Escaped from the Law as their opening bill to a large house; good performance. A Black Sheep 9.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): Sousa's Band March 27; S. R. O.; audience delighted. Strakosch Opera co. in Fra Diavolo 28 to fair house. Jeffries-Sharkey pictures to small house 2. O'Hooligan's Wedding 10. A Gay Farmer 12.

CAMBRIDGE.—AUDITORIUM (Mace and Nathan, managers): International Operatic co. in first and fourth acts of Il Trovatore March 29; performance excellent; attendance fair.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Henry Irving and Ellen Terry played to a $3,400 house 29, giving Nance Oldfield and The Bells. It was a fine performance. Winsome little May Irwin played to a great big overgrown house 4. She really ought to be ashamed to have so many people looking at her at one time. Sister Mary will do as well as anything. Company excellent. At Piney Ridge made its bow 5. It is a stirring melodrama in which David Higgins makes a particular hit. Georgia Waldron, Olive Maud Davis, and Walter Horton were other features. Jefferson De Angelis 6. Through the Breakers 7. A Colonial Girl 12. John Drew 16. Mathews and Bulger 18. Sarah Cowell Le Moyne 19.——AUDITORIUM: The Big Sensation 29-31 to good business. This closed Buck and Kellar's management of this house. George Whitney, owner of the building, will play a few scattering attractions this Spring.——ITEM: Ollie Craig played the part of Alice in A Runaway Girl here owing to the illness of Rachel Booth. She made a hit in the pickaninny act with James T. Powers.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): The Girl in the Barracks amused a good house March 30. A Runaway Girl 31. Corse Payton Comedy co. opened for a week 2 to large audiences. Plays: Aristocracy, The Prodigal Daughter, The Galley Slave, Jim the Penman, Romeo and Juliet, A Midnight Folly, The Parisian Princess, The Plunger, Diplomacy and a Gigantic Liar. Excellent specialties by D. J. Sullivan, Eldora and Norinne, and the Ryeford Sisters. The Spooners (return engagement) 9-14. Morrison Comedy co. 16-21. At Piney Ridge 25. Mary Howe Concert Co. 26.——ITEM: Billy Nelson closes his second week here 7 with the Jeffries-Sharkey moving pictures to profitable business. At the Gem Theatre the best vaudeville bill of the season was presented to large audiences 2-7.

WALTHAM.—PARK THEATRE (W. R. Hill, manager): D'Ormond-Fuller co. March 26-31 in Ingomar, All a Mistake, The Players, The Marble Heart, The Three Musketeers, The Two Orphans, Monte Cristo, and A True Kentuckian pleased fair houses. Passion Play Pictures 1; good house. Side Tracked 2; good co.; fair house. Town Topics 11. A Breezy Time 18. Finnigan's Fortune (local) 19. Lester Walter co. 23-28.——ITEMS: E. D. Davenport, of the George W. Wilson co., who has been visiting relatives here, has rejoined his co.—Manager W. R. Hill has leased entire theatre building, and intends to run hotel in connection with the theatre.

LOWELL.—OPERA HOUSE (Fay Brothers and Horsford, managers): Chris and the Wonderful Lamp March 28, 29. A Runaway Girl 30. The Girl in the Barracks, with Louis Mann and Clara Lipman to a large and appreciative audience 31. King Dramatic co. 2-7; large houses. Plays presented: Hands Across the Sea, Faust, The Power of the Press, Monte Cristo, The Cotton King, Carmen, The War of Wealth, Lost in London, Cumberland '61, The Two Orphans, and A White Rat.——MUSIC HALL (W. H. Boody, manager): Just Before Dawn 26-28; small houses. The Missouri Girl 29-31; fair house. Tenderloin Burlesquers 2-4; fair houses. Side Tracked 5-7. Town Topics 12-14.

WORCESTER.—THEATRE (James F. Rock, resident manager): A Runaway Girl March 29. The Girl in the Barracks 2, with Clara Lipman and Louis Mann, was something of a disappointment, although the co. worked hard; business fair. At Piney Ridge drew rather lightly 3, 4. May Irwin had a good house to see her in Sister Mary 5. Yon Yonson 14.——LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): Katherine Rober co. did their usual prosperous business 2-7 in a repertoire consisting of Madame Sans Gene, Romeo and Juliet, The Clemenceau Case, The Devil's Mine, and Shall We Forgive Her. The Katzenjammer Kids 9-14.

LYNN.—THEATRE (Dodge and Harrison, managers): Bennett and Moulton co. opened 2 for two weeks to big business; co. competent. Specialties are introduced by Madame Flower, Dawson and Booth, Clara Turner, and Frank Clouton. Plays presented: Darkest Russia, The Country Girl, All the Comforts of Home, The Prisoner of Algiers, The Black Flag, In the Heart of the Sierras, Dad's Girl, The Imperial Guards, and Fanchon the Cricket. Elroy Stock co. 16-21.——WATSON'S OPERA HOUSE (C. C. Stumm, manager): Side Tracked 29-31; performance and attendance fair. Brown's in Town 1-3; satisfactory performances; good business. Town Topics 5-7. Dear Hearts of Ireland. Graham's Southern Specialty co. 12-14.

NORTH ADAMS.—COLUMBIA THEATRE (James A. Reagan manager): The Little Minister 2. A Colonial Girl (return) 3. Because She Loved Him So 7.——WILSON THEATRE (Thomas Hanley, manager): Bon Ton Stock co. closed a week March 31 to large business. Empire Stock opened 5 in The Millionaire Tramp to big business. Specialties by the Kings, Johnnie Farrell, and Master Willie Lewis.——ITEMS: Bert Merkett, of the Bon Ton Stock co., was entertained by local friends during his visit here.—The Father Mathew Dramatic Club has discarded Esmeralda and will select another play to be put on in about four weeks.

CHELSEA.—ACADEMY OF MUSIC (Reniger and Jones, manager): St. George Hussey March 31 canceled. Lester Walter Stock co. opened for a week 2 to fair business. Plays presented: A Prince of Russia, The King's Guardsmen, In the Foot Hills, The Fatal Wedding, The Scarlet Circle, The Great North, and Across the Trail; co. and specialties strong. Joe J. Mackie and Fred V. Mack made good impressions. Town Topics 10. Empire Stock co. 16-21.——ITEMS: Mackie and Mack will close with Lester Walter Stock co. 7.—George W. Swatland, of the local house, will join the Empire Stock co. 16.

FITCHBURG.—CUMINGS' THEATRE (George E. Sanderson, manager): A large audience greeted Kellar March 30, and thoroughly enjoyed his wonderfully clever entertainment. Town Topics 3; fair business. Elroy Stock co. 9-14.——WHITNEY OPERA HOUSE (Spinney and Oldfield, managers): Waite Comedy co. 9-14.——ITEM: Charles W. Hayes, of this city, for the past season advertising agent for the Whitney Opera House, will leave for New York city 6 to join the advance forces of the Buffalo Bill show.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Elroy Stock co. did a large business March 26-31. Repertoire: The Opium Fiend, The Land of the Midnight Sun, Northern Lights, Sapho, A Spring Chicken, The Secret Enemy, and The Cotton Spinner. Phelan Stock co. opened for a week in Forgiven to large and pleased audience 2. A Breezy Time 13. Frankie Carpenter co. 16-21.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Elroy Stock co. opened for a week 2 to capacity. Repertoire: The Opium Fiend, The Land of the Midnight Sun, Northern Lights, The Secret Enemy, The Cotton Spinner, A Spring Chicken, A French Romance, Shall He Forgive Her, and Sapho. Mathews and Bulger (benefit Treasurer Addie G. Miller) 10.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Waite Comedy co. closed a two weeks' engagement March 31. At Piney Ridge 2 proved a good attraction. Jeffries-Sharkey pictures 3, 4, had small houses. The Rounders 5. Primrose and Dockstader's Minstrels 6. Kellar 7. Just Before Dawn 9, 10. Mathews and Bulger 11.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): Burrill Comedy co. opened for a week 2 to a large and pleased audience. Repertoire: A Fag of Truce, The Ensign, Rip Van Winkle, True as Steel, Saved from the Sea, Michael Strogoff, Paradise Regained, and Infatuation; co. fair. A Trip to Chinatown 16.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Morrison Comedy co. opened for five days to fair business 2. Plays presented: Blue Grass, Girl from Mexico, Danger Signal, One Night in June, Lost in New York, Fogg's Ferry, and Dangers of a Great City. Kellar 5. The Spooners 16-21.

LEOMINSTER.—MUSIC HALL (Stephen Bogrett, manager): Side Tracked March 27; good house and performance. Town Topics 2. The Katzenjammer Kids 4.——TOWN HALL: William Penn (local) 30; small house; good performance.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): The Katzenjammer Kids 2, 3 filled the house; audiences pleased. A Colonial Girl (return) 5. Because She Loved Him So 6.——BURBANK CASINO (George A. Burbank, manager): Dark.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): The Wealthy Widow Wiggles 2, 3, did not appear. A Colonial Girl 4. Superba 12.——EMPIRE (T. F. Murray, manager): The Missouri Girl 5-7 opened to large business.

GLOUCESTER.—CITY HALL (Fitz McIntosh, manager): Washburn's Minstrels 3 pleased a large audience. Town Topics 9.

PLYMOUTH.—DAVIS OPERA HOUSE (A. H. Perry, manager): Jere McAuliffe Stock co. 2-7.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Yon Yonson 16.

MARLBORO.—THEATRE (F. W. Riley, manager): Town Topics March 31; Bright performances; small houses. Gorman's Merrymakers 7. Lester Walter Stock co. 16-21.

TAUNTON.—THEATRE (Gilbert Padelford, manager): Dark.

MICHIGAN.

GRAND RAPIDS.—POWERS (O. Stair, manager): Eugenie Blair always finds a house full of admirers when she makes her entrance on a Grand Rapids stage. There was no exception March 29 when she presented A Lady of Quality before an immense audience. The support was excellent, and the mounting all that could be desired. Sporting Life, with its wealth of scenery and a cast seldom equaled, gave two performances 31 before large audiences. Elita Proctor Otis was especially good. Leon Herrmann 11.——GRAND (O. Stair, manager): Shantytown did a fair business 29-31. The performances were not overburdened with merit. The Heart of Chicago commenced a four nights' engagement 1 to large business, and the attraction is good enough to deserve a continuation of it through the engagement.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (L. H. Fremsdorf, manager): Mack-Fenton Stock co. March 26-31 in La Belle Marie, The Great Diamond Mystery Moths, The Heart of the Mountain, The Senator's Daughter, Brother Against Brother, and My Uncle from New York to fair business; audiences pleased. Hearts of the Blue Ridge 4. A Bunch of Keys 17.

SAULT STE. MARIE.—SOO OPERA HOUSE (Harry Booker, manager): Walker Whiteside in Hamlet, March 26; S. R. O.; audience pleased. Return booked for 21. What Happened to Jones 4. Sun's Minstrels 18. Two Merry Tramps 28. Darkest Russia 30.

ANN ARBOR.—ATHENS THEATRE (Dean Seabolt, manager): Eugenie Blair in A Lady of Quality March 30; good business. The Telephone Girl 4; good business.——ITEM: George Dow Clark, of The Telephone Girl, had a rousing welcome from the Theta Deltas.—Elenore Downing joined her mother here 30.

CALUMET.——THEATRE (John D. Cuddihy, manager): Walker Whiteside March 28 in Hamlet to S. R. O.; excellent performance. Bowers and Busby's Minstrels 30, 31; good business; fair performance. McCarthy's Mishaps 18, 19. Darkest Russia 23.

HOUGHTON.—ARMORY OPERA HOUSE (Charles V. Hendrickson, manager): What Happened to Jones March 28; big business, giving satisfaction. Walker Whiteside 29, 30 in Hamlet and The Red Cockade; big business; excellent attraction.

YPSILANTI.—OPERA HOUSE (Quirk and Galling, manager): Sis Hopkins delighted a fair house March 30. Eugenie Blair in A Lady of Quality 31; fine production; small house. The Telephone Girl 2 pleased a large house. The Sorrows of Satan 9.

ADRIAN.—NEW CROSSWELL OPERA HOUSE (C. D. Hardy, manager): Otis Skinner in The Liars March 29; crowded house, giving satisfaction. Eldon's Comedians opened 2 for a week in A Country Sweetheart to large business. The Sorrows of Satan 10.

BAY CITY.—WOOD'S OPERA HOUSE (F. P. Walter, manager): The Heart of Chicago pleased a topheavy house March 30. Remenyi Concert co. delighted a fair audience 31. Under the Dome 5. The Telephone Girl 6.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Burt, manager): Katherine Ridgeway Concert co. March 29; crowded house. Field's Minstrels 30; S. R. O.; pleasing entertainment. Sowing the Wind 5. Scalchi Concert co. 9.

MUSKEGON.—OPERA HOUSE (Cayan and McGraft, managers): Sun's Minstrels March 29 pleased good business. Robinson Opera co. opened 2 for a week in The Chimes of Normandy; Said Pasha 3; good productions; S. R. O. Leon Herrmann 10.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): The Heart of Chicago March 31; small house. Daniel R. Ryan co. opened for a week in The Three Musketeers, and are drawing well. Robinson's Opera co. 9-14.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Darkest Russia May 2.——CITY OPERA HOUSE (John Wilhelm, manager): Ariel Ladies' Quartette March 24 pleased a large house. Edison exhibition co. 9.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): The Heart of Chicago March 28 pleased a good house.——EMPIRE THEATRE (Walters and Peltier, managers): Dark.

OWOSSO.—SALISBURY'S OPERA HOUSE (C. E. Salisbury, manager): Rose Melville in Sis Hopkins drew a good house March 24. Sun's Minstrels 3; fair house. Under the Dome 13.

SOUTH HAVEN.—SELKIRK'S OPERA HOUSE: R. O. Wellenstein Concert co. 2; small house; audience pleased.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Field's Minstrels pleased a crowded house March 29.

MANISTEE.—THE GRAND (Edward Johnson, manager): Dark.

MINNESOTA.

DULUTH.—LYCEUM THEATRE (E. Z. Williams, manager): Blanche Walsh and Melbourne MacDowell in Cleopatra and Fedora March 30, 31. Leon Herrmann 2; good business. Scalchi Concert co. 5. McCarthy's Mishaps 12. Richards and Pringle's Minstrels 18. Darkest Russia 21. Faust 26.

MANKATO.—THEATRE (Baer and Beall, lessees and managers; C. H. Crichie, Jr., resident manager): Other People's Money March 31; fair house. Scalchi Concert co. 2; large house; co. excellent. Clara Thropp 3. Redmond Dramatic co. 9-14. Jeffries-Sharkey pictures 16.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): McCarthy's Mishaps March 28; performance good; business fair. Scalchi Concert co. 31; good business and performance. Clara Thropp 4, 5. A Hot Old Time 12. Robert Sherman co. 16-21.

WASECA.—WARD'S OPERA HOUSE (E. W. Ward manager): McCarthy's Mishaps March 27; poor co.; fair business. John Dillon in Bartlett's Road to Seltzerville 31; good co. and business. Clara Thropp 9. The White Elephant 13. Local Minstrels 20.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Scalchi Concert co. of artists March 30 pleased a fair audience. Toll Gate Inn (return engagement) 4. Frederick Warde 6.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): The Highwayman to large business March 28; good co. Georgia Minstrels to light business 29. McCarthy's Mishaps 2.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch Brothers, managers): Jeffries-Sharkey pictures 5. Richards and Pringle's Minstrels 10. Who is Who 12.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, manager): Other People's Money 2; good performance; fair house. The Air Ship 13.

STILLWATER. GRAND OPERA HOUSE (E.

W. Durant, manager): Scalchi Concert co. 3. McCarthy's Mishaps 5.

AUSTIN.—OPERA HOUSE (C. H. Davidson, manager): Elks' Minstrels March 27, 28; S. R. O.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Other People's Money 4.

MISSISSIPPI.

COLUMBUS.—NEILL THEATRE (Gardner and Selig, managers): Ruble-Kreyer co. March 26-28 presented Wife for Wife, Uncle Nat's Money, and An American Drummer; large business; performances good. Murray and Mack 14. Robson Theatre co. 16-18.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, manager): Baldwin-Melville co. March 26-31; excellent performances; packed houses. The Adventure of Lady Ursula 2; fair house; excellent performance.

M'COMB CITY.—NEW OPERA HOUSE (C. W. Crabb, manager): J. Strawen De Silva March 31; small but pleased audience. Murray and Mack 14.

GREENVILLE.—OPERA HOUSE (H. E. March, manager): The Little Minister March 31. Murray and Mack 6. Elks Minstrels 19.

YAZOO CITY.—CITIZENS' OPERA HOUSE (John Leor, manager): Schuman Concert co. 12. Murray and Mack 13. Katherine Ridgeway Concert co. 19. Opie Reed 28.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): James O'Neill presented The Musketeers March 29 to large house. Mr. O'Neill's portrayal of D'Artagnan was excellent. A Poor Relation 2, with Frank Keenan in the leading role, to good business. Lila Convere as Dolly Faye deserves special mention. James-Kidder-Hanford co. 7.——LYCEUM THEATRE (C. U. Philley, manager): Myrkle-Harder co. 25-31. good business. Faust 1, 2; packed house.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Morrison's Faust March 29; good house; well received. A Husband on Salary 31; fair business. A Poor Relation (return) 1; packed house. Murray Comedy co. 2-7. Hello, Bill, 8. Max Bendix 10. A Texas Steer 12. Her Better Half 15. A Contented Woman 20.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Ferris Comedians March 26-31 presented to good business My Jim, The Favorite Son, On the Ohio, An Innocent Sinner, The Three Musketeers, The Brand of Cain, and The Chorus Girl. The Village Postmaster 2. Sapho 3. Arizona 7. A Wise Woman 12. The Country Visitor 13. A Texas Steer 18.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): Huebner Settle co. gave satisfaction to fair sized houses March 26-31. Plays presented: Married Life, After Twenty Years, A Happy Pair, Faust, and East Lynne. Cinematoscope co. 5-7. Quo Vadis 11.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, managers): Murray Comedy co. March 26-28; good houses. Morrison's Faust 30; good performance; good house. Anna Eva Fay 2-7.

LEXINGTON.—NEW GRAND OPERA HOUSE (J. C. Venerable, manager): Ernest Gamble, basso, March 29; fair house; performance excellent. Three of a Kind 18. Jane Coombs 24. Alba Haywood 30.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): A Breezy Time March 29; good house. Cinematoscope 23, 24.

MEXICO.—FERRIS GRAND (Hatton and Clendenin, managers): Quo Vadis 10. A Wise Woman 16.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): In Paradise March 30, 31, did a splendid business. Who Is Who 1-3. Jeffries-Sharkey pictures 5-7. Darkest Russia 8-10. In Paradise (return) 12-14. The Three Musketeers 15-17. Paderewski 19.——SUTTON'S NEW THEATRE (Dick P. Sutton, manager): The Black Flag 1-7. Sapho 8-14.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): Toll Gate Inn (return) March 26; fair business. Harry Corson Clarke in What Happened to Jones to light business 27. Who Is Who 31; fair business. Jeffries-Sharkey Pictures 9. Darkest Russia 11. The three Musketeers 14.

GREAT FALLS.—GRAND OPERA HOUSE (Part and Frary, managers): Toll Gate Inn March 28; performance good; big house. Who Is Who 3. In Paradise 6.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): Toll Gate Inn March 29; good house and co. Who Is Who 5. Darkest Russia 7. Black Crook co. 9. The Three Musketeers 13.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): L. R. Stockwell in In Paradise March 29; small audience. Darkest Russia 5.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): Toll Gate Inn March 30; good house; fine performance. Who Is Who 6. In Paradise 10. Duncan Clarke's Minstrels 13. The Musketeers 19.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Richards and Pringle's Minstrels March 29; crowded house; enthusiastic audience. Toll Gate Inn (return) 31; small house.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung, manager): The Village Postmaster March 27; fine house. Play well received. Archie Boyd is a great favorite here. James-Kidder-Hanford in The Winter's Tale 30; crowded house; splendid scenic production. Miss Kidder and Mrs. Vanderhoff found many old friends here. A Poor Relation 4. Morrison's Faust 5. A Contented Woman 26.——THE FUNKE (Crawford and Zehrung, managers): The Flints 26-31; crowded houses. Si Perkins 2, 3 opened to well filled house; audience pleased. Huebner-Settle co. 9-14. Midnight in Chinatown 20-21.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Manhattan Stock co. March 26-31; fair business and performances. Plays presented: A Chain of Evidence, The Lightning Rod Agent, A Soldier's Sweetheart, Below Zero, The Count of Monte Cristo, and St. Valentine's Day. Si Perkins 12. The Evil Eye 21. Grau Opera co. 24.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): James-Kidder-Hanford co. March 28 in Macbeth to large and pleased audience. Manhattan Stock co. 2-7. The Girl from Chili 12.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, managers): Huebner-Settle co. 16-21.——STEELE'S OPERA HOUSE (A. V. Pease, manager): Dark.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Devil's Auction 10. Si Perkins 14.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): Devil's Auction 12. The Flints 16-21.

NEBRASKA CITY.—THE OVERLAND (Charles Payne, manager): The Air Ship March 27; fair business. A Poor Relation 3. Devil's Auction 13.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): Morrison's Faust 3; large audience; performance excellent.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Reno Novelty co. to good business March 28; performance satisfactory.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Morrison's Faust 4.

NEVADA.

RENO.—McKISSICK'S OPERA HOUSE (Ed. Piper, manager): On the Suwanee River March 28; good business; fine performance. Ward and Vokes 18. The Real Widow Brown 24.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (E. Piper, manager): On the Suwanee River March 27 to a good and well pleased audience.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): On the Suwanee River March 26; fair business.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Corse Payton Comedy co. finished a week March 31 to phenomenal business. Coreopsis 2. 3 pleased large houses. The Merchant of Venice 4. Washburn's Minstrels 6, 7.——PARK THEATRE, formerly A. Court, manager): Just Before Dawn 29-31 fair business; co. good. The Missouri Girl 2-4; excellent performance. The Katzenjammer Kids 5-7.——ITEM: Both theatres will be dark Holy Week.

LACONIA.—MOULTON OPERA HOUSE (L. M. Cottrell, manager): The Merchant of Venice March 30; fine performance; fair house. D'Ormond-Fuller co. 2-7; good performances; fair houses. Plays presented: Lucmar, The Two Orphans, All a Mistake, The Three Musketeers, Damon and Pythias, and Monte Cristo. Brown's in Town 25.

NASHUA.—THEATRE (A. B. Lovell, manager): Kellar pleased good houses March 26-28. White's Comedy co. opened for a week to good business 2-7. Repertoire: The Burglar, A Dead in Wall Street, The Kidnappers, A Colorado Heiress, Rip Van Winkle, What Happened to Smith, and The Ticket of Leave Man.

SOMERSWORTH.—NEW OPERA HOUSE (Joseph F. Noyes, manager): The Pythian Dramatic co. presented Hazel Kirke to a large and pleased audience March 30.——ITEM: This theatre has just been remodeled at a cost of $20,000. Manager Noyes has secured several good attractions for this season.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): Myles McCarthy in Dear Hearts of Ireland had a small house March 30. Robinson Opera co. 2-7 canceled. Side Tracked 10.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): The Girl in the Barracks March 29; good co, fair house. Side Tracked 9.

DOVER.—CITY OPERA HOUSE (Charles E. King, manager): Louis Mann and Clara Lipman presented The Girl in the Barracks to light business March 28.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Because She Loved Him So 26.

NEW JERSEY.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Frallinger, manager): The American Girl March 27; fair house; performance fair. Because She Loved Him So 31. Corse Payton Stock co. opened to fair business 2 for a week. Repertoire: Woman Against Woman, A Runaway Wife, Alone in London, The Banker's Daughter, Eagle's Nest, Falsely Accused, The White Slave, A Member of Congress, and On the Rappahannock. Creston Clarke 9-12. Mask and Wig Club, U. of P., 14. The Heart of Maryland 17. Under the Red Robe 21. The Girl from Maxim's 24.

ELIZABETH.—JACOBS' THEATRE (George W. Jacobs, manager): The American Girl March 31; good business; audience pleased. Through the Breakers 5; strong co.; good house. Shenandoah 7. The Heart of Maryland 18. John Drew 20.——LYCEUM THEATRE (William McD. Drake, manager): Tommy Shearer co. 2-7 to fair business in The Girl from Porto Rico, The Heart of the Rockies, The Temptation of Money, A Day of Reckoning, O'Flynn in Mexico, A Son of Monte Cristo, Cyrano de Bergerac, The Moonshiners, and An Irish Lily.

HOBOKEN.—LYRIC THEATRE (H. P. Sculler, manager): Through the Breakers 2-4; co. excellent. J. Hay Cossar, Joseph Keefe, Francis Gheen, Charles Stewart, James Bevin, Fannie McIntyre, Antoinette Walker, and Josie Bacon were exceptionally good. Mlle. Fifi was presented here to large business 5-7. The co. was exceptionally good and was headed by Mlle. Pilar-Morin. A Gay Farmer 9-11. Naughty Samuel 12-14. McFadden's Row of Flats 16-18.

ORANGE.—MUSIC HALL (Charles E. Dodd, manager): Corse Payton Stock co. 9-14.——COLUMBUS THEATRE (John T. Platt, manager): Platt's Comedians in The New South 16.——ITEMS: Burton Holmes concluded his course of lectures 4.—The "Record" ambulance trustees will present Trelawny of the Wells as the last attraction of the series during May.—Maude Adams' last performance of The Little Minister will take place here May 2.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Gorton's Minstrels to big business March 26; good performance. The American Girl 30; pleased audience. George F. Hall made the hit of the performance. Grimes' Cellar Door 2; performance and business fair.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): A Stranger in New York March 31; large and pleased audiences. Remember the Maine 2; small house. Maude Adams in The Little Minister 3. Modjeska 3. Mr. and Mrs. Kendal 11. John Drew 21. King Dramatic co. 23-28.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): The Sunshine of Paradise Alley March 31; good business; excellent performance. Gorton's Minstrels 4; satisfactory business and performance. The Missouri Girl 12.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): The Sunshine of Paradise Alley March 30; good performance. Frank Cushman's Vaudeville co. 7.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): A Gay Farmer 2; business and co. good. The Strange Adventures of Miss Brown (local) 19

BRIDGETON.—MOORE'S OPERA HOUSE (W. J. Moore, manager): Sawtelle Dramatic co. March 26-31; big business; performances good. Local minstrels 4; big house; performance good. The Gems 9-14.

LAKEWOOD.—ACADEMY OF MUSIC (W. B. Dickinson, manager): Clorindy 4, 5; co. excellent; fair business. Austin's Vaudeville co. 9, 10. The Wrens 21. O'Hooligan's Wedding 23.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): Gorton's Minstrels March 31; good house; performance good. The Missouri Girl 14.

NEW MEXICO.

ALBUQUERQUE.—NEW THEATRE (Charles F. Riggs, manager): Empire Stock co. presented A Much Married Man March 22. What Happened to Smith 25, and Always on Time 24 to good houses; co. first-class. Nashville Students drew a large audience 26; performance fair.——ITEM: Manager Riggs recently returned from Chicago, where he personally supervised the painting of the scenery, that was seen for the first time 26.

LAS VEGAS.—DUNCAN OPERA HOUSE (R. C. Pittinger, manager): Empire Stock co. March 29-31 presented A Hot Time, A Happy Pair, A Fight for a Million, What Happened to Smith, and Always on Time; light business. The Burglar (return) 11. Nashville Students 13, 14.

NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): The Katzenjammer Kids March 30; good house; audience pleased. The Cherry Pickers 21 pleased a good house. Shenandoah 3; fine attraction; appreciative audience. Alice Nielsen Opera co. in The Singing Girl to S. R. O. 4. The best opera in its entirety heard here in several years; audience delighted with the star and co. Local Minstrels 6. A Trip to Chinatown 7. Superba 11. A Dangerous Woman 13, 14. A Milk White Flag 16. Louis Mann and Clara Lipman 17. Zaza 19. A Black Sheep 21. Under the Red Robe 22. Rubenstein Trio concert 24. Choral Society concert (local) 26. The Telephone Girl 27. The Heart of Maryland 28.——ITEMS: Manager and Mrs. Benedict attended the Elks' Minstrels at Amsterdam 27.—The local Elks will hold their first annual banquet at the Hotel Edison 18.—Winthrop G. Snelling, manager of the Maude Hillman co., visited friends here 2. William Eliot Griffis, of Ithaca, gave an interesting lecture 29 on Van Curler, the founder of Schenectady, after whom the Opera House is named.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Little Irene Myers co. had good business March 29-31. Repertoire: The Burglar, The Rocky Mountain Waif, Little Lord Fauntleroy, The Two Orphans, The Silver King, and Outcasts of a Great City. The Princess Chic 3; large house; satisfaction given. 'Way Down East 5. Guy Brothers' Minstrels 6. Peck's Bad Boy 7. Andrews Opera co. 11, 12. Gibney-Hoeffler co. 16-21.——GLOBE THEATRE (E. L. Johnson, manager): Parisian Belles 2-4; good business.——ITEMS: Anna Suits and Frank Hayes joined the Parisian Belles 2.—It is said that Shea, of Buffalo, has under contemplation the leasing of the Bijou Theatre, Binghamton.—Manager Johnson, of the Globe, fell from the stage 2 and broke his arm.—Marie Moore, of A Milk White Flag, is ill at the Arnot-Ogden Hospital, in this city.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): Gilmore's Band gave two concerts March 29 to fair business. Clara Sexton and Joe O'Hare were the solo singers, and Margaret Powers read selections from Eugene Field. Joseph Murphy 30, 31 pleased good sized houses in The Kerry Gow and Shaun Rhue. Daniel Sully played a return engagement in The Parish Priest 3, 4 to increased business. Alice Nielsen 5.——JACOBS' LYCEUM (H. R. Jacobs, manager): Henry Irving and Ellen Terry in The Merchant of Venice 2 played to S. R. O. The receipts were nearly $5,000, which is the largest one-night business the stars have ever played to. Sousa's Band gave a fine concert 3 to big business. Marie Brema in concert 4. A Young Wife 5-7. Morrison Comedy co. 9-14.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; John L. Kerr, manager): Edna May in concert, assisted by local talent for the benefit of her church here, drew a good sized house 2. Sir Henry Irving and Ellen Terry to packed house 3 in The Merchant of Venice. The Princess Chic 6, 7. Diamond Brothers' Minstrels 14.——BASTABLE THEATRE (Sam S. Shubert, manager): The Crust of Society by the stock co. pleased large houses 2-4. Ethel Brandin as Mrs. Eastlake Chapel scored heavily, and the work of J. Henry Kolker and Meta Maynard was noteworthy. Hanlon's Superba 5-7. The County Fair by the stock co. 9-14.

BINGHAMTON.—STONE OPERA HOUSE (J. P. Clark manager): Maude Hillman co. in Shaft No. 2, Charity Bess, The New South, A Hidden Past, Special Delivery, The Broker's Daughter, and Oliver Twist had a successful week's business March 26-31; satisfaction given. Porter J. White in Faust pleased a good house 2. Edward Harrigan in Old Lavender gave satisfaction to good business 3. Why Smith Left Home drew a crowded audience 4; excellent performance. The Cherry Pickers 5. 'Way Down East 7. Peck's Bad Boy 9, 10.——BIJOU THEATRE (P. M. Cooley, manager): Dark.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Hanlon's Superba attracted packed houses 2-4. Pearl Ford, of this city, as Superba was enthusiastically greeted. The production was elaborately staged. The Shubert Stock co. in A Bachelor's Romance 5-7; large houses. J. Henry Kolker was warmly received by his friends, as also was Meta Maynard.——LYCEUM THEATRE (A. E. Wolff, manager): Why Smith Left Home to good houses 2, 3. Sir Henry Irving and Ellen Terry in The Merchant of Venice to large audience 4. David Harum 9-14.

YONKERS.—MUSIC HALL (William J. Bright, manager): The Sunshine of Paradise Alley 2; good house; fair co. Chester De Vonde co. 3-7 to fair houses at matinees and good houses at night. Repertoire: The Ten Ton Door, The Ranch Hero, The Corsican Brothers, Shadows of the Scaffold, The Noble Outcast, The New North and South, and Robinson Crusoe. Mr. De Vonde made a hit, and is ably supported by a capable co., including Florence Gear, Millie Marlbourn, Ottillie Delano, Spencer Charles, Irving Walton, Morris Barr, and William Thompson. Alma Chester co. 16-21.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Thomas E. Shea closed his week with presentations of The Voice of Nature, Sydney Carton, and The Southern Chimes. It is to be regretted that a larger audience was not present 4 to witness the fine production of Shenandoah by Jacob Litt's excellent co., headed by Robert Elliott and Estella Dale. The battle scene was intensely realistic. May Irwin 7. Chester De Vonde Stock co. 16-21.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Gilmore's Band March 31; large audience; every one pleased. The Little Minister 3. Daniel Sully in The Parish Priest 5; pleasing performance; large audience. Diamond Brothers' Minstrels 7. A Milk White Flag 17. Zaza 21.——BROADWAY THEATRE (George L. Corliss, manager): Dark.——ITEM: Both theatres will be closed Holy Week.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): The Katzenjammer Kids to topheavy house March 29; performance pleasing. A fair house 30 witnessed The Cherry Pickers, a production that deserved S. R. O.; co. strong and well balanced. Gilmore's Band to light business 31. Diamond Brothers' Minstrels 4; fair house; co. meritorious. Jefferson De Angelis 5. A Trip to Chinatown 6. The Dairy Farm 14. Zaza 18.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Shenandoah March 31; big house. The Cherry Pickers 2, 3; co. and business good. Maude Adams in The Little Minister 4. Alice Nielsen in The Singing Girl 5; full house. May Irwin 6.——RAND'S OPERA HOUSE (Martin and Halligan, managers): Gilmore's Band 30; concert and house poor. Mlle. Fifi 31; co. good; house fair.

PORT JERVIS.—GRAND OPERA HOUSE (W. A. Kadell, manager): Mlle. Fifi March 16; excellent performance; medium business. The Irish Queen (local) 17; packed house. Empire Stock co. 19 cancelled. Alma Chester co. opened for a week 2 to good business; performances excellent. Repertoire first half of week: The Cross of Gold, Dangers of a Great City, and Wages of Sin. The Sunshine of Paradise Alley 28.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Modjeska in Macbeth March 30 drew a large house and gave a fine performance. A Milk White Flag satisfied a fair house 2. A Trip to Chinatown drew fairly 4; co. above average. The Corner Grocery 6, 7. The Princess Chic 9. Sapho 14 canceled. Frank Daniels 25. Kelcey-Shannon co. 26.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Andrews Opera co. in Carmen pleased a fair sized house March 30. Myrta French made an excellent impression in the title-role. Diamond Brothers' Minstrels 13. The Corner Grocery 19.——ITEM: James Fitch, of Ringling Brothers' Circus, is the guest of friends in town.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): Modjeska in Macbeth March 29; splendid production; large audience. Porter J. White in Faust 30, 31; good business. Gilmore's Band drew a fair house 1. Alice Nielsen in The Singing Girl 3; crowded house. The opera is one of the best given here for a long time. Edward Harrigan 14. Daniel Sully 16. Jack and the Beanstalk 19.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): Shenandoah March 30; big business; audience delighted. The Katzenjammer Kids 31; good business; fair performance. Jefferson De Angelis in The Jolly Musketeer 3; big business; audience delighted. Because She Loved Him So 5. Daniel Sully 7.——ITEM: Benjamin Frith, a well-known local amateur, died 2 of typhoid fever.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): The American Girl 2; first-class performance; poor house. In Paradise 16. Naughty Samuel 21. Wolford-Sheridan co. 23-28.——ITEMS: The women patients of the Matteawan State Asylum will give an entertainment in the near future.—Manager Clark, of the Academy, is suffering with the grip.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): The Cherry Pickers March 29 satisfied a fair sized audience. Shenandoah 2 drew a good sized house and pleased immensely. Jefferson De Angelis in The Jolly Musketeer 4; large house; satisfaction given. The Princess Chic 10. The Dairy Farm 12. Daniel Sully 20.

GLENS FALLS.—EMPIRE THEATRE W. F. Bissell, manager): The Little Minister 4. The Princess Chic 12.——OPERA HOUSE (F. E. Pruyn, manager): Maude Hillman co. 2-7 opened to S. R. O. Plays: Shaft No. 2, Special Delivery, Charity Bess, Guilty Without Crime, Oliver Twist, and The Broker's Daughter. Business good entire week.

JAMESTOWN.—SAMUELS OPERA HOUSE (M. Reis, lessee; S. S. Vale, manager): Yon Yonson March 30; big business; satisfaction given. 'Way Down East 31 pleased big audiences. Bennett-Moulton co. opened for a week 2 to S. R. O., presenting first half of week Darkest Russia, A Daughter of the South, and The Pearl of Savoy.

WATERTOWN.—CITY OPERA HOUSE (H. M. Gates, manager): Diamond Brothers' Minstrels March 30; fair house and performance. A Milk White Flag 3; fair house. Sousa's Band 6. Zaza 7. Maude Hillman co. 9-14 in Shaft No. 2, Special Delivery, Charity Bess, Guilty Without Crime, East Lynne, and The Broker's Daughter.

CANANDAIGUA.—GRAND OPERA HOUSE (B. C. McKechnie, manager): A Bunch of Keys March 29 pleased large audience. Sadie Hart, Aida Rivers, and John P. Kennedy were especially good. A Trip to Chinatown 2; good business. Edward Harrigan 6. The Corner Grocery 10.

NIAGARA FALLS.—INTERNATIONAL THEATRE (John Laughlin, manager): A Milk White Flag March 29; fair business; audience pleased. My Friend from India 31; good business; pleased audience. A Bunch of Keys 3; fair house. Zaza 5. The Dairy Farm 9.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): Edward Harrigan in Old Lavender pleased a small house March 29. The Princess Chic to fair house 31; performance excellent. A Bunch of Keys to fair business 2. My Friend from India 19. Diamond Brothers' Minstrels 20.

ONEONTA.—NEW THEATRE (George B. Baird, manager): Andrews Opera co. pleased good houses 4, 5. 'Way Down East 9. Diamond Brothers' Minstrels 11.——PEOPLE'S OPERA HOUSE (Leventhal and Hotaling, managers): Monte Carlo Girls to good house 31.

NEWBURGH.—ACADEMY OF MUSIC (P. M. Taylor, manager): Himmelein's Ideals March 26-31 gave satisfaction to a good business. What Happened to Jones 2 was received favorably by a fair audience. Shenandoah 6. Sousa's Band 7. Two Little Vagrants 9.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): Andrews Opera co. 6. White's Faust 7. 'Way Down East 12. Jack and the Beanstalk 18. The Missouri Girl 21. Daniel Sully (return date) 24. Diamond Brothers' Minstrels 23.

LOWVILLE.—NEW TOWN HALL (George Sherwood, chairman): Boston Ladies' Symphony Orchestra March 29; good house; co. good. Diamond Brothers' Minstrels 31; good house; co. fair. Jack and the Beanstalk 21.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Anderson Theatre co. 2-7; business and performance fair. Repertoire: The World, The Little Detective, The Smugglers, Mystic Mountain, East Lynne, and The Cannon Ball Express.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): What Happened to Jones March 26; fine performance to fair business. The Corner Grocery 31; fair performance; good business. The Missouri Girl 28.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; G. W. Herbert, manager): Edward Harrigan in Old Lavender drew moderately 2, giving satisfaction. 'Way Down East to S. R. O. 4; every one pleased. Andrews Opera co. 9, 10.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Mlle. Fifi satisfied a fair house March 27. A Trip to Chinatown 30; excellent performance; good house. White's Faust 31; good entertainment. Andrews Opera co. 5. 'Way Down East 9.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Monte Carlo Girls March 30 pleased a fair house. Andrews Opera co. in Carmen 2 delighted a fair house. The Missouri Girl 17. Edward Harrigan 20. Washburn's Minstrels 30 canceled.

PENN YAN.—YATES' LYCEUM (E. M. Groot, manager): A Trip to Chinatown March 31; excellent performance; good business. The Corner Grocery 4; performance good; fair audience. Edward Harrigan 7.

OXFORD.—CITIZEN'S OPERA HOUSE (Harry Tew, manager): A Crazy Patch March 30, 31; fair performances; poor business. San Francisco Minstrels 21.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): International Operatic co. 16. A Yeoman Yentleman 23. What Happened to Jones 28.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): A Bunch of Keys did big business March 31. The Princess Chic 5. 'Way Down East 11.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Edward Harrigan in Old Lavender March 30; fair house. The Princess Chic delighted a fair house 2. 'Way Down East 14.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): A Milk White Flag March 31 gave satisfaction to large house. The Little Minister 7. Edward Harrigan 12.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Edward Harrigan 5. Guy Brothers' Minstrels 11.

PLATTSBURG.—THEATRE (M. H. Farrell, manager): Sousa's Band 4; largest audience of season. A Milk White Flag 6; big house; satisfaction given.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Daniel Sully in The Parish Priest pleased a fair audience 2. Shenandoah 5. Sousa's Band 7.

MIDDLEPORT.—OPERA HOUSE (Hinchey and Varz, managers): Great Eastern co. 2 canceled. White's Faust 11.

CANASTOTA.—BRUCE OPERA HOUSE (R. J. Preston, manager): Oxford Musical Club 2; fine concert; small business.

LOCKPORT.—HODGE OPERA HOUSE (W. B. Lerch, manager): A Trip to Chinatown 3 pleased a large audience. Zaza 6. The Dairy Farm 10.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Daniel Sully 6.

FREDONIA.—GRAND OPERA HOUSE (Potter and Cook, managers): A Bunch of Keys 5.

RONDOUT.—LISCOMB'S OPERA HOUSE (George C. Liscomb, manager): Dark.

MEDINA.—OPERA HOUSE (Cooper and Ford, managers): Season closed.

ALBION.—GRAND OPERA HOUSE (M. H. Elder and Co., managers): White's Faust 10.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): International Operatic co. 16.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Dark.

MIDDLETOWN.—CASINO THEATRE (Odell S. Hathaway, manager): Because She Loved Him So 3.

NORTH CAROLINA.

ELIZABETH CITY.—ACADEMY OF MUSIC (Louis Selig, manager): Herald Square Opera co. (return) March 29, 30, presenting Olivette and The Bohemian Girl, delighted large audiences. Etta Stetson and May Glover were exceptionally good.——ITEM: Manager Selig gave a dinner 30 to Managers Kintzing and Nelson and several principals of the Herald Square co.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Rentfrow's Pathfinders March 27-31 to big business; performances good. Plays presented: The Old Inventor, A Fatal Error, Michael Strogoff, The Witch of Wall Street, Below Zero, The Three Musketeers, and Cinderella. Why Smith Left Home 5. Faust 7.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): Spooner Dramatic co. March 26-31 in The Pearl of Savoy, An Egyptian Princess, The Gold King, By the King's Command, For Honor's Sake, and A Lawyer's Wedding; good houses; audiences pleased. Why Smith Left Home 6, 7. Wiedemann's Comedians 9.

GREENSBORO.—ACADEMY OF MUSIC (McAdoo Brothers, managers): The Ottumwa concert March 29; good performance and business. The Adventure of Lady Ursula 6. Faust 16.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): The Christian March 27. Labadie's Faust 16.

TARBORO.—OPERA HOUSE (J. A. Weddell, manager): Dark.

NEW BERN.—MASONIC OPERA HOUSE (J. C. Green, manager): Herald Square Opera co. 16-21.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): The Christian March 28.

DURHAM.—OPERA HOUSE (Mallory and Hackney, managers): Spooner Dramatic co. 2-7.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Scalchi Concert co. March 28 delighted a fair sized audience. Signor M. De Pasquali and Bernice De Pasquali shared the honors with Madame Scalchi. Blanche Walsh and Melbourne MacDowell presented La Tosca 29. Frederick Warde 4. Who Is Who 9. Richards and Pringle's Minstrels 11. Devil's Auction 17. Darkest Russia 18.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Scalchi Concert co. March 27; enthusiastic audience. Toll Gate Inn (return engagement) 2. Jeffries-Sharkey pictures 3. Frederick Warde 5. Richards and Pringle's Minstrels 9. Who Is Who 13. Darkest Russia 16. Devil's Auction 18.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): Richards and Pringle's Minstrels 5. Duncan Clark's Minstrels 23.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Dark.

OHIO.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, general manager; G. C. Miller, business-manager): Pike Stock co., of Cincinnati, presented The Wife and The Magistrate to fair business March 28. The Wife was the better performance of the two, and was well received. Three Little Lambs to fair business 29. An acceptable cast gave the musical comedy a delightful presentation.——PARK THEATRE (Harry E. Feicht, manager): A Temperance Town 29-31; S. R. O. George Richards, Eugene Canfield, and E. F. Nagle, and fair support gave a good performance. Two Married Men to excellent business 2-4. It is far from being a laughing success, and is not worthy of much consideration.——ITEMS: Memorial Hall (Soldiers' House) will go in the hands of a scenic artist on May 1.—Manager Harry E. Feicht went to Anderson, Ind., to attend the wedding of Mr. Fred C. Dickson, member of the firm of George A. and Fred C. Dickson, lessees of Park Theatre, 2.

J. W. WEIDNER.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): Eugene Blair in A Lady of Quality to fair house 2. Mrs. Langtry in The Degenerates to capacity 4; audience much disapointed in play and co. N. C. Goodwin and Maxine Elliott 14. Chris and the Wonderful Lamp 16. Julia Marlowe 17. Richard Mansfield 18.——LYCEUM THEATRE (Frank Burt, manager): Sis Hopkins, third visit this season, broke house record for business 1-4.——BURT'S THEATRE (Frank Burt, manager): Holden Stock co. in The Crucifix to fair business 1-4.——ITEM: Mayor Marbury, of Detroit, came over to witness the performance of The Degenerates 4, and after seeing it, refused permission to present the play in Detroit, where the co. was booked 5-7.

C. M. EDSON.

URBANA.—MARKET SQUARE THEATRE (Frank McAdam, manager): Kidnapped in New York drew a good house 2 and pleased. Barney Gilmore, Mina Shirley, Lillian Shirley, and George Lesslie, were well received. London Belles 6. Field's Minstrels 10. The Sorrows of Satan 11. Quo Vadis 13.

W. H. McGOWN.

UPPER SANDUSKY.—M'CONNELL'S AUDITORIUM (Dr. R. N. McConnell, manager): Gertrude E. Kinkerter, of Ithaca, Mich., a graduate of Mrs. Edna Chafee Noble's Detroit Training School of Oratory, gave an elocutionary entertainment for the benefit of the new Presbyterian Church 2. Miss Kinkerter is a young woman of much talent and pleasing personality, and is cultivated in her art. The audience was large and highly entertained. Kathryn Herroe, hypnotist, 2-7.

SPRINGFIELD.—GRAND OPERA HOUSE (R. B. Foltz, manager): Squire Haskins to good business March 31. A Temperance Town satisfied a large audience 2. De Wolf Hopper 4. Sporting Life 7. Joseph Jefferson 9.——BLACK'S OPERA HOUS

Old H. Stebbins 8. Field's Minstrels 9. Quo Vadis 12. Mack-Fenton co. 16-21.——ITEM: The local Elks have started a fund to purchase a monument for the late Billy Manning, who is buried here.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Kidnapped in New York to a large and pleased audience March 29. Robert B. Mantell in The Christian 10. Field's Minstrels 14. Macauley-Patton co. 16-21.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): K. of P. Minstrels March 29-30; pleasing performances; large business. Rentz-Santley co. 7.——MANAGER OPERA HOUSE (Waldman and Bettig, managers): Dark.

DEFIANCE.—CITIZENS' OPERA HOUSE (Edward S. Bronson, manager): Two Married Men March 29 pleased a small audience. South Before the War 12. Lennen Stock co. 16-19. Clidence and Clark co. 23-28.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Cutter, manager): The City of New York March 29; fair business; pleasing performance. Quo Vadis 30; small audience. Hogan's Alley 3. Fowler's U. T. C. 7.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, manager): Eldon's Comedians March 26-31; big business; excellent co. Repertoire: A Country Sweetheart, Zis, A Hot Time, The Great Labor Strike, Cyclone, Cinderella, and Swan Swanson.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Clifford I. Venie in Dr. Jekyll and Mr. Hyde March 31; S. R. O.; good performance. Will play return date 10. Floy Crowell in Camille 5. Bert Coote 18.

CAMBRIDGE.—HAMMOND OPERA HOUSE (B. Hammond, manager): Uncle Josh Spruceby March 27; crowded house; splendid attraction. Labadie co. 5.——ITEM: Colonel J. M. Richardson left 30 to join Forepaugh and Sells Brothers' circus in New York.

LOGAN.—REMPLE'S OPERA HOUSE (Fred A. Koppe, manager): Uncle Hes March 31; fair house and performance. Faust 16 canceled.——ITEM: The Elks gave a social session 2.

CADIZ.—OPERA HOUSE (E. M. Brown, manager): Hunter Brothers, magicians, March 27; S. R. O.; satisfaction given. Joshua Simpkins 5. Carroll Comedy co, 9-11.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Quo Vadis March 29 pleased a good audience. A Hot Old Time 5. Chattanooga 10. Hogan's Alley 14. Field's Minstrels 18.

LORAIN.—WAGNER OPERA HOUSE (Charles Knapp, manager): Jeffries-Sharkey pictures March 29 failed to draw. Conrad (local) 3. Rose Melville 7. A Bunch of Keys 16.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): Joshua Simpkins March 31; large business. A Hot Old Time (return engagement) 3 pleased a fair audience. The Christian 5.

CHICAGO.—OPERA HOUSE (Louis Summacher, manager): The Heart of Chicago pleased the largest house of the season March 23. Passion Play Pictures 2. Labadie co. 9-14.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. P. Robinson, manager): Joshua Simpkins March 29; fair business; co. fair. Davis' U. T. C. 3. Hogan's Alley 4. Two Married Men 6.

IRONTON.—MASONIC OPERA HOUSE (R. F. Ellsberry, manager): Quo Vadis March 29; large audience; fair performance. Hogan's Alley 5. Bert Coote 11.

MARIETTA.—AUDITORIUM (L. M. Lucks, manager): Three Little Lambs 7. The Christian 18. The Little Host 24. (M. G. Seipel, manager): The City of New York 31; fair audience and attraction.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): Parney Gilmore presented Kidnapped in New York March 30; fair business. Jeffries-Sharkey pictures 31. Rentz-Santley co. 5.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): Between Two Fires (local 6, 7. Carner Stock co. 9-14. Elks' Minstrels (local) 16, 17. Ben Hur (local) 19.

HAMILTON.—GLOBE OPERA HOUSE (Thomas A. Smith, manager): Uncle Josh Spruceby March 31; big business. Van Dyke and Eaton co. opened for a week 2 in Across the Trail to S. R. O.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): A Hot Old Time March 29 pleased a large audience.——ITEM: Manager Smith is confined to his home by illness.

MT. VERNON.—WOODWARD OPERA HOUSE (Clements and Scott, managers): Joshua Simpkins March 30; large and pleased audience. Chattanooga 11.

XENIA.—CITY OPERA HOUSE (Charles McClellan, manager): Hogan's Alley March 28; packed house; good performance.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Joshua Simpkins 2; small audience.

ZANESVILLE.—OPERA HOUSE (W. D. Schultz, manager): The Christian 4. De Wolf Hopper 5. Rentz-Santley co. 10.

KENT.—OPERA HOUSE (Johnson and Green, managers): Quo Vadis 2 pleased a large audience. The Little Host 19.

FREMONT.—OPERA HOUSE (Heine and Haynes, managers): Robert B. Mantell to good business 4 in The Dagger and the Cross; audience enthusiastic.

NEW BREMEN.—BOESEL'S OPERA HOUSE (Charles J. Boesel, manager): Maloney's Wedding March 29; fair house; performance fair.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): Eli Perkins March 30; good house. Hogan's Alley 6.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): A Hot Old Time March 30; gave satisfaction to full house. Quo Vadis 5.

TROY.—OPERA HOUSE (Barnett Brothers, managers): Kidnapped in New York (return date) 3; excellent performance; good business. Quo Vadis 11.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Rentz-Santley co. 6. Field's Minstrels 14.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, managers): Dark.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, managers): 81 Stebbins 23.

MIDDLEPORT.—OPERA HOUSE (A. H. McBriar, manager): Arnold Stock co. 2-7.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (Will Timmermeister, manager): Dark.

GALLIPOLIS.—ARIEL OPERA HOUSE (M. F. Merriam, manager): The Hoosier Girl 2, 3; good house.

BARNESVILLE.—MOORE'S OPERA HOUSE (Eli Moore, manager): Field's Minstrels 25.

STEUBENSVILLE.—OLYMPIA (F. J. Watson, manager): The City of New York to big business 4.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Hoyt's Comedy co. in That French Woman March 25. Dangers of a Great City 26; Dixie Land 27, Caprice 28, Forgiven 29, Queens 30, The Fatal Card 31, and A Texas Steer 1; good business. Nashville Students 7.

ENID.—OPERA HOUSE (R. A. Wald, manager): Dark.

PERRY.—OPERA HOUSE (Dulaney and Wadsworth, managers): Nashville Students 10.

OREGON.

PENDLETON.—FRAZER'S OPERA HOUSE (Moule and Morgan, managers): Who is Who March 27; performance excellent; good house. Jeffries-Sharkey pictures 30; fair house. Barlow Brothers' Minstrels 6. Boston Lyric Opera co. 11.

LA GRANDE.—STEWARD'S OPERA HOUSE (Fred Moore, manager): Laurant, magician, March 27, 28; poor houses; good performances. Barlow Brothers' Minstrels 4.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Louise Brehany Concert co. March 28; big business; concert good. Have You Seen Smith 7. Pudd'nhead Wilson 10.

BAKER CITY.—NICHOLS' OPERA HOUSE (Nichols Brothers, managers): Barlow Brothers' Minstrels 3.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): The Paiges closed a week of fair business March 31, presenting A Soldier of France to moderate and pleased house. Robert B. Mantell 18.——HERSKER'S OPERA HOUSE (John Hersker, manager): Culhane, Chace and Weston's Minstrels attracted a fair house March 30; fair performance. The St. Felix Sisters and the De Elmer Trio did excellent work and deserve notice. Fabio Romani 7. Murray and Mack 10. The Cherry Pickers 14.——ITEMS: Joe Kelley joined the Paiges here 26.—Thomas Durkin has left Culhane, Chace and Weston's Minstrels and gone to London to join Barnum and Bailey's Circus.—The St. Felix Sisters, now featured with Culhane, Chace and Weston's Minstrels, will appear at Hyde and Behman's, Brooklyn, during May.—Robbin's Opera House, Shenandoah, has been changed into a skating rink.—The Cherry Pickers will give a performance at the Hersker 16 for the benefit of the house attaches. A new scenic outfit will be added to Hersker's Opera House this Summer. R. W. SHERTZINGER.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): A Stranger in New York had good business March 29; co. strong; Paul Nicholson, Harry Rogers, Smith Martin, and Miss Norton were especially good. Sousa's Band afternoon 30; fair business; concert much enjoyed. Tim Murphy 31 in The Carpetbagger; fair audience. The comedy is strong and cleverly written, and is well interpreted by Mr. Murphy and a competent co. The Heart of Maryland 2; fair audience; co. good. Herbert Bostwick's Colonel Thorpe is worthy of special mention. Sarah Cowell Le Moyne 16. A Black Sheep 19.——ACADEMY OF MUSIC (M. E. Worman, manager): Klimt-Hearn co. opened for a week 2 in The Great Diamond Robbery to good business; strong co. Specialties by Miss Hearn, Miss Johnson, and Bert Wenser are good. The Paiges 16-21.——ITEMS: On account of the illness of Blanche Duffield, soprano, of Sousa's Band, the number was filled by the cornet soloist, Herbert Clark.—The Lyric ushers have secured Robert B. Mantell in The Dagger and the Cross for their benefit 21.—The illustrated story of Ben Hur given at the Academy 29 by Professor Chamberlain, was well attended.—The Euterpean Club and Oratorio Society are rehearsing The Messiah to be presented at the Lyric next month.—W. W. Memminger, of The Heart of Maryland, is a graduate of Muhlenberg College, this city, and was the recipient of a handsome bouquet from the students, who attended in a body.—The local Elks held a social session 3. Several of the Klimt-Hearn co. attended. Three candidates were initiated.—Harry Coffin will spend several weeks this Summer in Allentown the guest of his sister.—Managers Mishler and Worman re-leased the Academy 1 for a number of years. The class of attractions and able management gave them the preference over several others who desired to lease.—J. L. Fitzpatrick has joined Murray and Mack as business representative.—The McClocklin Sisters have joined the Murray and Mack co., succeeding the Gladstones.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, lessees; Edwin Young, resident manager): Sousa's Band delighted fair house, matinee, March 29. Culhane, Chace and Weston's Minstrels 31; good houses; satisfactory performances. Bobby De Rue, W. H. Stetson, William H. Chace, the St. Felix Sisters, Allaire and Gandran, and the De Elmar Trio were excellent. The Paiges opened with The Prince of Liars 2 to good house and played to fair houses A Soldier of France, A Celebrated Case, and Two Nights in Rome, 3, 4; co. fair; specialties excellent. Sawtelle Dramatic co. 9-14. The Cherry Pickers 16. Fabio Romani 18. Robert B. Mantell 19.——ITEMS: Joe Kelley left the Paiges here.—A minstrel troupe is being formed in Pottstown to be put on the road at once and play Summer resorts.—Prof. Fred. Gerhardt, leader of the Academy Orchestra and Third Brigade Band, has been elected leader of the First Lithuanian Band, of Shenandoah.—The Moorestown, N. J., choral society rendered the cantata Ruth, the Moabitess, to large audience.—The Ashland Elks held a "book reception" for the benefit of their library 4. The Tuxedo Club of New York entertained the guests.—Walter Hull Crosby, of The White Heather, returned to his home at Corry March 29.—Amateurs will present Among the Breakers at Hanover Opera House 20.—The Choral Society of Sharon Hill will give entertainment, assisted by several professionals, May 1.—Amateurs will produce Uncle Rube at Tremont 21 for a benefit.—The Lotus Glee Club, forty members, will attend the Reading Eisteddfod, Easter Monday. They will hold a concert in Pottsville very soon.—A Bach Choir was formed in Bethlehem under the leadership of Prof. J. E. Woole. They will sing Bach's Mass in B in Philadelphia in November.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): The Heart of Maryland pleased a very large audience March 30. Remember the Maine drew a topheavy house 3. Strakosch Opera co. in Fra Diavolo and Carmen did fair business 4. Modjeska, supported by John E. Kellerd and a good co., in Mary Stuart, pleased a large audience 5. Grimes' Cellar Door 9. The Cherry Pickers 10. Flanigan's 400 12. A Bachelor's Divorce 14 canceled. Waite's Stock co. 16-21. Fabio Romani 23. Booth's Ten Nights in a Bar Room 24. Joshua Simpkins 25.——ITEMS: Modjeska, while in this city, was the guest of Mrs. Charles Swarr.—Victor Woodward, of this city, formerly with Welsh Brothers, has joined the advertising department of Ringling Brothers' Circus.—Welsh Brothers' Circus will open its season here 7.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): The Girl from Maxim's March 29. Tim Murphy in The Carpetbagger (return date) to very large business 30. The Heart of Maryland 6. Mr. and Mrs. Kendal 10.——GRAND OPERA HOUSE (M. H. Burgunder, manager): Waite Stock co. finished a week 31 to large business, having presented latter half of week, Out in the Streets, The Orphans of New York, and Jack Sheppard. Cook-Church co. opened for a week 2, producing in a satisfactory manner The White Squadron, An Actor's Romance, The Land of the Midnight Sun, Northern Lights, and She to large audiences. Dad in Harness 9-11. A Gay Farmer 12-14.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): Al. Reeves' co. drew good business March 28, 29; satisfactory performance. Bert Coote in A Battle Scarred Hero drew fairly 2; audience amused. Adelaide Fitz Allen and George Macomber shared honors with the star. Modjeska in Mary Stuart had a good house 3, and was heartily received. The Merry Maidens had a large audience 4. The co. has some very good specialty people. Remember the Maine 5; good business. The Cherry Pickers 7. Waite's Stock co. 9-14. Henrietta Crosman 16. Fight pictures 17, 18. Fabio Romani 19. A Temperance Town 20. Joshua Simpkins 21.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Because She Loved Him So March 29. Bert Coote (return) 30 in A Battle Scarred Hero pleased a fair business. International Operatic co. 31 in fine renderings of Martha and Cavalleria Rusticana to good business. Bohemian Burlesquers 2, 3; fair receipts. Fields and Hanson's Minstrels 4. Finnigan's 400 5. Stetson's U. T. C. 6, 7. Deshon Opera co. 9-14. Uncle Josh Spruceby 16. A Black Sheep 17.——ITEM: Business has been so large this season and the outlook for the future is so good that Manager Mishler has decided to keep the house open until well into June.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Washington and Jefferson College Dramatic Association entertained a large audience March 25, presenting The Three Hats. The Dairy Farm 28; performance excellent; fair business. Spillman Riggs, lecturer and impersonator 30; fair sized house. Damon and Pythias 31; light business. Edwin S. McKimm, as Damon, merits special mention. Macauley-Patton co. 2 in The Minister's Son and The Two Sisters 3; pleasing productions; good houses. Imperial Burlesquers 10. A Lucrative Liar 12. Stetson's U. T. C. 14. A Temperance Town 16. A Hot Old Time 20.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenamin, manager): The Span of Life March 29; packed house. William Howatt, Leonore Gordon, Carl Anderson, and the Donazettas deserve special mention. What Happened to Jones 4; good co.; light business. The Cherry Pickers 6. A Day and a Night 20.——ITEM: Manager McMenamin has leased the Opera House for another year. Under his management business has been very large. Prospects for next season are very good, as besides our large coal works the Salmon Iron Co.'s plant and a large brewery are to be erected this Spring.

SCRANTON.—LYCEUM THEATRE (Burgunder and Reis, lessees; H. R. Long, manager): The Princess Chic March 29 to a large and well pleased audience. The Heart of Maryland 5. Mr. and Mrs. Kendal 9.——ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. R. Long, manager): Cook-Church Stock co. 26-31 to good business. Repertoire: The White Squadron, The Land of the Midnight Sun, An Actor's Romance, The Midnight Alarm, Northern Lights, The Police Patrol, Mrs. Whitehouse, Paradise Alley, The District Fair, and She. Waite's Stock co. 2-7. Gibney-Hoeffler co. 9-14.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): Culhane, Chace and Weston's Minstrels drew big house March 29; performance fair. The Cherry Pickers (return) 13. Fabio Romani 14. Sowing the Wind 17. The Dairy Farm 21. Chauncey Olcott 26. The Girl in the Barracks 27.——ITEMS: Professor S. T. Ford, of Baltimore, entertained a large audience 30.—The Passion Play will be presented here 11.—Manager Walser is arranging for the appearance here in May of the Hungarian pianist, Herr Victor Beeger.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Bert Coote in A Battle Scarred Hero March 31; good house; satisfaction given. Deshon Opera co. 2-7 opened to packed house in La Mascotte, followed by Fra Diavolo, The Chimes of Normandy, Said Pasha, The Bohemian Girl, Giroflé-Girofla, and Olivette, giving satisfaction. Stetson's U. T. C. 9. Imperial Burlesquers 11.——OPERA HOUSE (J. G. Ellis, manager): Finnigan's 400 4; good house and performance. Fields and Hanson's Minstrels 5. Remember the Maine 7.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): 'Way Down East March 30; excellent co.; good business. Yon Yonson 31, with Arthur Donaldson in the leading role was favorably received; attendance fair. Alice Nielsen Opera co. 2 in The Singing Girl

(Continued on page 23.)

ONE of the most taking one-act plays is THE CROSS OF HONOR by Charles F. Rideal and C. Gordon Winter. The time representation is forty minutes; it has very pretty scenes and four good character parts. Terms can be had upon application, and a copy of the play itself, beautifully printed and bound, will be forwarded for one dollar, by the Abbey Press, 114 Fifth Avenue, New York. The play is copyrighted.

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THE WIFE.—"Kitty Ivea."—Miss Seymour made a pretty and lively Kitty Ives and was a favorite with everybody in all her scenes.—*Times-Democrat.*

THE TWO ORPHANS.—"Louise."—In point of interest, Miss Blanche Seymour had the leading role, playing the part of the blind girl. Pretty, graceful, singing well and acting admirably, she raised big lumps in many a throat.—*Times-Democrat, Dec. 18, 1899.*

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THE FOREIGN STAGE.

LONDON.

Ibsen's Latest—Two Hits and a Failure—Notes of Interest to America.

(*Special Correspondence of The Mirror.*)

LONDON, March 31.

If I should seem in this week's epistle to wander, to wabble, to babble, to blither, to become confused, cryptic, disturbing, distracted, or even Donnellyan, I implore you to put it down to my not having yet recovered from the effects of Ibsen's latest "play," a translation of which has this week been issued by Critic William Archer.

The English name of this "play" is When We Dead Awaken, and its character is more Ibscene or idiotic than ever. Its *dramatis personæ* are, if viewed from a mere common sense standpoint, more eccentric and especially more erotic than ever. That is to say, they are more erotic after they have Awakened from their Deadness of mere orderly matrimonial, or lawful love, for that is the sort of Awakening indicated by the Norwegian "Master" or ditto "Shakespeare," as his symbol-worshipping devotees love to call him. The chief male character is a famous sculptor who has been quietly and sensibly married four years, but has left off sculpting and has "drifted apart" from his wife, she having done ditto as regards him for the same four years, which is about the time, you know, for Ibsen's husbands and wives to begin to be "strangers" to each other and to "live their own lives."

How Mrs. Sculptor on beholding a Bear Hunter, who also describes himself as a Woman Hunter, instantaneously hurls herself at his head, and presently goes off with him, and how Mr. Sculptor is simultaneously and hopelessly mashed by his previous Lovely Model, who has become an erotic and apparently homicidal maniac, because he would never "carry on" with her—all this and more I could tell, and in somewhat startling details. But as there are, of course, thousands of ladies present, honoring me by conning these mems, I naturally refrain. All I will add is, that I wonder what, if When We Dead Awaken should be played in your States, your Sapho suppressors and Degenerates denouncers would say.

Alas, we started our playgoing week with a new play called Society's Verdict, a play almost as erratic, if not quite so erotic, as the new Ibscene specimen. Its erotic business, however, was chiefly confined to the frantic exertions of a sort of Mrs. Potiphar to subdue to her wicked will a well-behaved young hero. He, however, being in this regard as steadfast as Mrs. Potiphar's sometime falsely accused but subsequently free and prosperous victim, this bad, bold lady contrives to plot and plan sundry schemes of vengeance, Hades and the stage having, as we know, no fury like a woman scorned.

Mixed up with all this are many woes and sorrows, surging up in crescendo fashion around the well-behaved hero's father, who, among other things, is falsely accused of cheating at cards, of safe-robbing, murder, etc., etc. Just to "make the gruel thick" the author throws in a guillotine or two and one decapitation thereby. This strange and fitful hotpotch had been written by a very swagger society "literary person," who, albeit British born, mostly writes in France and in its local language, and goes about disguised in the pen name of "X. L." He has written one or two promising trifles for stage use, but this play, happily financed by himself, is hopeless. Yea, even though our heir apparent and large numbers of peers, peeresses and so forth honored the first performance by their distinguished presence on Monday at the Shaftesbury, being personal friends of the author, to-night will see the last of Society's Verdict.

Mem. for your sweet Edna May, who is returning to us in An American Beauty. She has been reported here this week as having talked about her diamonds and who gave them to her. I hope, for her sake, that she will not repeat that chat on this side. Some who might be mentioned might not like it. All this advice, of course, is gratis and without prejudice.

It now happily falls to my lot to chronicle two big successes this week—namely, Harrison and Maude's splendidly staged and to a great extent capitally-cast revival of The Rivals at the Haymarket on Tuesday, and George Alexander's production of Walter Frith's drama, The Man of Forty, for the first time in London at the St. James' on Wednesday.

Sheridan's hilarious comedy was received with roars of laughter. The chief scoring was made by Sydney Valentine, a fine Sir Anthony; J. D. Beveridge, a vivacious, if somewhat veteran, Sir Lucius; Fred Harrison, good as Faulkland; Lily Hanbury, a lovely and more than usually sympathetic Julia; Mrs. Charles Calvert, a humorous but somewhat too self-conscious Mrs. Malaprop; Cyril Maude, a most comical, if not sufficiently varied, Acres, and Winifred Emery (Mrs. Maude), an almost perfect Lydia Languish. In spite of the occasional defects indicated in the above summary, the general acting of The Rivals is so spirited that the old play will, I doubt not, have another good run. One of the most memorable revivals of The Rivals at this long famous comedy theatre was that given sixteen years ago by the Bancrofts, who presented a metamorphosed and mutilated perversion by the then young and now not very old Pinero, who added to his guilt of the occasion by playing Old Absolute like a peevish and pinched scarecrow.

I am sorry, but, like a good many others, not surprised, to have to record the death of Charles Godfrey, the long popular music ha.. comedian and descriptive singer. Poor Charlie, like many another who, rising from the very humblest of surroundings and wage-earning (he was once but a theatre waiter) to princely salaries in the halls, went the pace terribly, and but for a splendid constitution would have died years ago. As it is, he only reached his middle forties, and after earning thousands of pounds, this once worshipped idol of the music hall lads has died penniless and his music hall brethren have had to bury him. It can truthfully be said that poor Charles Godfrey, whose real name was Paul Lacy, was nobody's enemy but his own, and in all the many years I knew him and knew him intimately I never knew him deaf to the call of charity, nor unwilling to help in every possible way any poor and struggling fellow artist.

Another once important personage has died this week, namely Professor Pepper, who some forty years ago caused a sensation in the theatres and halls with a then thought to be wonderful ghost illusion. The Professor, who was really a scientist of high attainments and one of our old Polytechnic teachers, had reached his four score and had lived in retirement for some years.

Charles Frohman arrived in this city last Wednesday, and at once set about preparing to produce Zaza at the Garrick on or about Easter Monday. He has arranged to bring Annie Russell again to us this season and for W. Sherlock Holmes Gillette to follow. C. F. has settled for a new play by our Henry Arthur Jones to follow Miss Hobbs at the Duke of York's.

Your Frank Latona, who is going very strong at the Paragon, Whitechapel, has this week been given in marriage to a fair English bride, Jennie Gabrielle, a very clever young musical artist.

Martin Harvey, who has been ill and who tried to reappear this week but had to give it up again, withdraws that sumptuously mounted but ill-fated play, Don Juan's Last Wager, from the Prince of Wales' to-night and will close the theatre until Easter. Benson's revival of Antony and Cleopatra at the Lyceum last Thursday calls for little or no comment. Neither Benson nor Mrs. B. was equal to the respective name parts. I am hoping better things from them when they revive The Tempest next Thursday. An adaptation of that once popular college story, "Verdant Green," was copyrighted this week. After Frohman has done with the Garrick it is, I am authoritively told, to be let to Arthur Bourchier, who promises to present a new play by Pinero. In the meantime A. B. is rehearsing a new comedy by Carton for production at the Criterion.

Your Robert Taber will, I learn, have to shift Laurence Irving's Bonnie Dundee from the Adelphi forthwith. There is, at the moment of mailing, talk of Taber putting on The Lady of Lyons for a while with, of course, himself as Claude. If anybody can make that ultra-romantic impostor interesting, Taber should. Taber's other plans are as yet indefinite, but it would not surprise me to find him arranging to give up part of his three months' tenancy of the Adelphi to your Messrs. Whitney and Canby for their adapatation of Quo Vadis, which they brought with them a few days ago.

Concerning Quo Vadis quite a hurricane arose a few hours after I last mailed you on account of Wilson Barrett writing and wiring around imploring all "honorable-minded managers" not to book this American "Quo Vadis." Quite a rush of paragraphs, disclaimers, denunciations and so forth has during the last few days come over the face of journalistic London, starting in last Sunday's *Referee*, which published statements both from Canby and Whitney and from Wilson Barrett. The *Daily Mail* this week has also been Quo Vadis-ing largely, and to-day the above-named journals have been bombarded with fresh counterblasts not only from Barrett, who says he wired to Canby and Whitney that he had bought all rights of Quo Vadis from Sienkiewicz, and that all fees were to be paid to him (Barrett), but also from the said C. and W., who vow they have received no wire from Barrett, but that they are willing to pay fees to Sinkiewicz but not to Barrett. There is, moreover, just to hand a claim to the acting rights of Quo Vadis from your Jeanette Gilder. Altogether it is a very pretty quarrel as it stands. As I now hasten to catch the mail, Wilson Barrett has instructed his solicitors to proceed against all and sundry who may infringe his rights in Quo Vadis, and he is at the very moment rehearsing his dramatization for production forthwith—or even earlier.

In the multiplicity of the above-mentioned arrangements and agitations I have, I find, omitted details as to the acting of the afore-mentioned success of George Alexander's The Man of Forty. I will, with your kind permission, remedy this anon.

GAWAIN.

PARIS.

Donnay's Comedy a Sucess—Another Historical Drama Sarcey's Works.

(*Special Correspondence of The Mirror.*)

PARIS, March 23.

Another success. This time at the Variétés, where Maurice Donnay's comedy, L'Education de Prince, with popular, fascinating Jeanne Granier in the leading part, has captured the public fancy. The capture is accounted for by Mlle. Granier's delightful acting, and the dialogue, that is of the naughtily witty sort that Paris likes. The story of the play is about as immoral as anything we have had lately. The Queen of Silistria—a mythical country invented, à la Anthony Hope, by M. Donnay—has lost her throne in a revolution and resides in Paris, where her son, Sacha, is receiving his education at the hands of M. de Ronceval, an elderly tutor. The Queen is an ex-ballet dancer, of none too rigid morals, and when Sacha reaches his eighteenth year she decides that he has had enough of books and must now round out his education by a course in vice. Truly a motherly idea, is it not? She, therefore, places Sacha—up to now a youth of lamblike innocence and noble ideas—in charge of René Cercieux, a prominent member of the fast world. Sacha is promptly installed in a cottage at Cobourg, with an attractive girl named Raymonde Bercy for a mistress. The Queen comes to visit the pair, and is indignant because her son is faithful to his mistress. She takes Cercieux to task, and insists that this domesticity shall not continue. Sacha is therefore compelled to break with Raymonde, and Cercieux removes him to Paris, where the wildest dissipation is indulged in. The third act shows the young *viveur* as host at a supper. The conduct of his guests would hardly be considered quite the thing in "high society," but the Queen, who has concealed herself behind a curtain to observe her hopeful's progress, watches the scene with pleasure and yearning. It recalls to her the fact that she is only thirty-five years old and in the full bloom of her charms and rouses the passion of her younger days. She hints broadly to Cercieux, with whom she drinks after the diners have gone, that, though a Queen, she may be conquered, but he pretends not to understand her. She begins to sing him a love song, when the Prince enters and stops the tete-a-tete, much to his mother's disappointment. This scene is about as audacious as the worst, and was only saved from downright offensiveness by the delicate work of Mlle. Granier. In the next act the royal family begins to have its troubles. The treasury has been sadly depleted by the Prince's fast pace, and he is beset by creditors. News comes of another revolution that has taken place in Silistria. The Queen urges Sacha to go and seize the throne, but the old tutor, Ronceval, makes the discovery that Sacha is an illegitimate child, while the rightful heir to the throne is the Prince's uncle. This uncle, who has been crowned King, magnanimously offers to settle a handsome sum on his nephew and give him permission to open a gambling house in the capital of Silistria. The curtain falls on the departure of the Prince, with his worthy mother and Cercieux, to engage in this laudable occupation.

The redeeming features of the production I have mentioned. Its reprehensible qualities are many. The broadness of several of the scenes and most of the dialogue are not excusable, even on the French stage, and the picture of the mother who leads her son on to vice and dissipation cannot be too strongly condemned. M. Donnay might have exercised better judgment and taste in the selection of his central character. Jeanne Granier's acting was, of course, as fascinating and artistic as ever. Mlle. Andrée Megard, lovely to look upon, was delightful as Raymonde. The Prince was played satisfactorily by M. Bruiy, and M. Brasseur made an excellent Cercieux.

At the Ambigu, Arthur Bernède's historical play, La Duchesse de Berry, has just been mounted. It is a well written work, free from the sensationalism that one usually finds in Ambigu plays. The attempt of the Duchess in 1832 to place her son, Henry V., on the throne occupied by Louis Philippe is dealt with, beginning with the uprising in the Vendée, incited by the Duchess' lieutenant, Deutz. Then follows the betrayal of the cause by Deutz, his capture by the Vendeans and rescue by the Bourbon soldiers, the defeat of the Royalists in battle, the Duchess' escape in man's attire and subsequent capture by the traitor, Deutz. She is sentenced to death, while Deutz is shot accidentally on the day of the *coup d'état*. Interwoven among the historical incidents, with which, by the way, M. Bernède has taken not a few liberties, is the story of a young girl of La Vendée, who is taken prisoner but manages to escape and return to her fiancé, while two soldiers, who have lost their hearts to her, both claim the privilege of being shot as her accomplice. All the roles were acceptably taken and the performance is an agreeable one throughout.

Zigomar, Leon Gandillot's new farce, has not proved a success at the Palais-Royal. It is conventional to a degree and not especially funny. The eternal cocotte, with a retinue of lovers, who brings all sorts of trouble to sundry heretofore happy homes, has lost the charm of novelty.

The strain attendant on the production of L'Aiglon has told on the two principal workers. Rostand has collapsed and is quite ill with bronchial pneumonia. Sarah Bernhardt is still acting to tremendous houses, but only her wonderful grit keeps her on her feet. She has been on the verge of nervous prostration for several days.

The Cluny management has put on Un Soir d'Hiver, by Ernest Blum. The usual spicy, amusing medium, well acted, and enjoyed by the audience.

My letters are not complete without some Otero news. The latest is that the dazzling Spaniard, while shopping the other day, left in a cab her purse, containing a paltry $1,500. An honest citizeness found the pittance and returned it to the owner. Next!

The Austrian authorities have let it be known that the presentation of L'Aiglon will not be permitted in that country. This, of course, on account of the none too favorable light in which the ancestors of the royal family are shown in the play.

Next week the Comedie-Française will move to the Odeon, while the Odeon company will go to the Gymnase. The Gymnase players end their Paris season on Sunday and will go on tour.

Under the title of "Quarante Ans de Théâtre" the *Temps* has begun the publication of the works of the late Francisque Sarcey. The first volume treats of "The Comedie-Française." There will be six others: "La Comedie Classique," "La Tragedie," "Les Modernes,"—three volumes entitled, respectively, Le Drame et le Vaudeville," "La Comedie," and "La Jeune Ecole; Le Théâtre Libre; Ibsen," and "Les Polemiques de Sarcey." The volumes will be valuable additions to dramatic literature.

T. S. R.

THE ELKS.

Valparaiso, Ind., Lodge, No. 500, elected officers, March 29, as follows: E. R., E. M. Burns; E. L. K., John W. Elain; E. L. K., R. L. Felton; E. L. K., N. L. Agnew; Secretary, L. D. Bondy; Treasurer, L. T. White; Trustee, L. M. Pierce; Representative to Grand Lodge, Grant Mitchener.

Anaconda, Mont., Lodge, No. 239, initiated 105 members March 27. There are twenty-five more to be initiated.

Elizabeth, N. J., Lodge, No. 289, has elected the following officers for 1900: E. R., Nat. Green, Jr.; E. L. K., Robert L. Swart; E. L. K., Otto Schauble; E. L. K., Harry A. Rath; Secretary, Herman H. Schulze; Treasurer, J. Ben Beatty; Trustee, John F. Brower; Tyler, George Hector, Jr.; Representative to Grand Lodge, John F. Brown; Alternate, William M. Drake.

Mrs. C. H. Rosskam was made an honorary member of the order at Hutchinson, Kan., March 24.

Anderson, Ind., Lodge, No. 209, has elected the following officers for 1900: L. I. Goe, E. R.; Sparks L. Brooms, E. L. K.; J. C. Newton, E. L. K.; J. J. Mackey, E. L. K.; F. R. Brown, Secretary; G. E. Nichol, Treasurer; W. C. Atherton, Trustee; Stephen Conner, Tyler. The lodge has a membership of 225 and will move into new quarters June 1.

Frankfort, Ind., Lodge, No. 560, was instituted March 21. The occasion was a gala one for the city, and visiting Elks were present from all nearby cities. The new lodge has elected these officers: Thomas A. Morrison, E. R.; Bayard Gray, E. L. K.; Robert Bracken, E. L. K.; D. A. Coulter, E. L. K.; Howard Rous, Secretary; William Shanklin, Treasurer; Charles Goodwin, Tyler; Charles Cromwell, I. G.; Nate Fritch, E.; W. A. Morris, C.; Chalmer Hillis, Organist; R. A. Allen, H. H. Thomas and D. W. Paul, Trustees.

Calumet, Mich., Lodge held its first meeting in the new lodge room April 3, and elected the following officers: E. R., John D. Cuddihy; L. K., T. Wills, Jr.; L. K., Jerry Sullivan; L. K., Dr. Dillman; Secretary, W. E. Steckbauer; Treasurer, Peter Ruppe, Jr.; Tyler, Herman Armstrong.

At the annual election of Adrian, Mich., Lodge, No. 429, the following officers were elected: E. R., Dr. F. E. Andrews; E. L. K., H. L. Larwill; E. L. K., Dr. C. J. Lyon; E. L. K., J. H. Reynolds; Treasurer, C. S. Whitney; Secretary, R. M. Rogers; Tyler, James Vasburg.

Marion, O., Lodge, No. 32, has elected for 1900 Samuel Kleinman, E. R.; T. R. Allen, E. L. K.; William B. Jessup, E. L. K.; W. McKelvey, E. L. K.; J. M. Bringle, Secretary, and H. True, Treasurer.

The election of officers for Logan, O., Lodge, No. 452, resulted as follows: E. R., L. C. Wright; E. L. K., John Canty; E. L. K., Sabinus Kessler; E. L. K., George Rauch; Secretary, J. R. Dollison; Treasurer, Thomas Price; Tyler, Frank E. Rose; Trustee, A. G. Stieman.

Augusta, Ga., Lodge installed the following officers, April 2: E. R., T. S. Raworth; L. K., Raymond H. Murphy; L. K., Arthur H. Cartwright; L. K., J. Lloyd Lyon; Secretary, W. Frank Cavanaugh; Treasurer, John J. Miller; Tyler, Fred Pike; Trustee, Fred L. Speth.

Chillicothe, O., Lodge, No. 52, held its annual election March 26, with the following result: J. C. Anderson, E. R.; A. R. Wolfe, E. L. K.; C. J. Tomlinson, E. L. K.; Geo. V. Sosman, E. L. K.; W. H. Lewis, Secretary; E. P. Smith, Treasurer; H. O. Cook, Tyler; C. F. Hess and D. H. Rothe, Trustees; E. W. Mellhofer, E.; W. Greenbaum, I. G.; I. M. Jordan, C.

Cleveland Lodge on March 28 elected Sam H. Needs Exalted Ruler; J. V. McGorry, Esteemed Leading Knight; J. L. Murray, Esteemed Loyal Knight; T. J. Plunkett, Esteemed Lecturing Knight; E. G. Seckler, Secretary; Henry Angell, Treasurer; Henry J. Trinkner, representative to Grand Lodge; C. B. Squire, alternate; Charles Betzler, delegate to represent the lodge in locating the proposed National Elks' Home at Hillsboro, O.

At the regular session of Washington, D. C., Lodge, No. 15, the following officers were elected: Exalted Ruler, Edward J. Shine; Esteemed Leading Knight, Joseph A. Burkart; Esteemed Loyal Knight, George A. Tracy; Esteemed Lecturing Knight, T. Dennis Harper; Secretary, Major Richard O'Brien (seventh term); Treasurer, Mitchell Dyrenforth (seventh term); Tyler, Benjamin B. Whitney; Trustee, P. J. Fingles; representative to Grand Lodge, Albert Sillers; alternate, Colonel M. Emmet Urell.

ENGAGEMENTS.

P. Aug. Anderson, by Liebler and Company, for Lost River.

Ben F. Grinnell, for Why Smith Left Home (No. 2), succeeding Frank Tannehill, Jr., as Smith.

Sam Collins, for The Casino Girl, succeeding Louis Wesley, who has gone to London.

For Reaping the Whirlwind: J. Hay Cossar, Sal. Aiken, W. D. Stone, Charles Stuart, William Warren, Joseph Keefe, James Bevins, Fanny McIntyre and Josie Bacon.

Virginia Calhoun, Miriam Nesbitt and Stephen Grattan, for Borderside.

Mr. and Mrs. W. H. Forsman, re-engaged for 'Way Down East next season.

To support Henrietta Crosman in One of Our Girls: Lucius Henderson, Beaumont Smith, Harry Allen, George Schaeffer, Edwin Brewster, Thomas Meegan, James Cunningham, Lillian Norris and Charlotte Wade.

Ed Hume, with Harry Doel Parker, for The Lights of Home.

Gertrude Dion Magill, for Nigidia in the Herald Square production of Quo Vadis.

Lorimer Johnstone, for W. A. Brady's Sapho (Eastern).

Eugene and Estelle Wiener, with John Kernell, for his Spring tour in The Hustler.

Elsie Esmond, for the leading role in A Lively Legacy.

Edward Wonn, for The Silver King.

N. D. Jones, for Sag Harbor next season.

Frank Tannehill and Albert Davis, for A Young Wife.

William Harris, with E. H. Sothern next season.

J. Moy Bennett, for Sol Smith Russell's company.

PROFESSIONAL DOINGS.

Mary Karr, whose portrait appears above, is a recent recruit from society to the busier province of the stage. In Chicago she was prominent in social affairs, and a leader, especially in amateur theatricals, of one of the most exclusive circles. She studied for the stage with Mrs. Millward Adams, and by her performance in a private production she attracted the attention of Harry Corson Clarke. Mr. Clarke engaged her for the role of Marjorie in What Happened to Jones. On the professional stage she has repeated the success that she attained in amateur work. Miss Karr has been re-engaged by Mr. Clarke for next season, when she will originate the ingenue part in What Did Tomkins Do.

The Opera House at Cairo, Ill., will be under new management next season, it is reported. Two Cairo business men are said to have leased the theatre. Sol A. Silver is the present manager.

New contestants to the will of the late Charles L. Davis ("Alvin Joslin") appeared last week in the persons of Emma Grosjean Davis and her daughter, of Sheridan, Wyo., and Emma Belmont, of this city.

Harry F. Jordan, who has been connected with many theatrical enterprises and is at present manager of Anna Eva Fay, has leased the Central Music Hall at Springfield, Ill., for three years, beginning Sept. 1. During the Summer extensive alterations will be made in the theatre, including the addition of a balcony and the enlarging of the stage. Fourteen new dressing-rooms will be constructed and the theatre refurnished and reseated. The seating capacity of the theatre will be 1,420.

Victory Bateman's vaudeville engagement with Manager Gumpertz at St. Louis is said to have been the largest ever played in that city, lasting six weeks. Miss Bateman has been engaged by that manager to play leads until May in productions of The Merchant of Venice, The Charity Ball and other plays.

Clyde Fitch's play, Barbara Frietchie, the Frederick Girl, in which Julia Marlowe is appearing this season, has been published in most attractive form by the Life Publishing Company. The book is handsomely printed on an excellent quality of paper and is profusely illustrated with photographs of scenes from the play, and a portrait, in colors, of Miss Marlowe by Everett Shinn. The volume may be had in either paper or cloth cover.

Scott Seaton has resigned from the Harry Corson Clarke company, and has returned to San Francisco. He will shortly visit New York.

Joseph P. Reynolds, the former manager, who has been mentally irresponsible for some time, wandered from friends last week, and was taken to the Bellevue Hospital insane pavilion, where he was found by Mrs. Reynolds.

Gustav Amberg contemplates building in Harlem a theatre to be devoted to the German drama.

Jack, the Giant Killer, a new spectacular drama written expressly for juvenile audiences by Alfred Allen and Edward E. Rose, will be produced at Carnegie Lyceum next Monday afternoon, and will be repeated every afternoon during the week. The production will inaugurate the Children's Theatre plan that Franklin H. Sargent has been working upon for some time.

P. G. McLean, of The World Against Her, was married April 2 to Lucie Villa, of the same company. The bride is a daughter of Agnes Wallace Villa.

Fanchon Eberhardt, of Viola Allen's company, was married in Milwaukee last week to Reginald Vivian of the same company.

Frank M. Norcross will take out At the White Horse Tavern for a Spring tour of five weeks. The cast will differ more or less from that of the regular tour that closed Saturday. Rehearsals begin to-day (Tuesday) in this city.

Violet Barney, owing to a severe attack of pneumonia, was compelled to cancel her engagement for the London production of An American Beauty.

Eddie Clark has closed with His Better Half, and joined The Real Widow Brown, playing his old part, Charlie Ward.

Joseph Murphy suffered a serious injury three weeks ago in Pittsburg by slipping and falling heavily against a metal bath-tub. Three ribs were broken, and Mr. Murphy's body was considerably bruised. He kept the matter a secret, however, and managed with the constant aid of his physicians to play until the end of his season.

Thirty-five European Rough Riders sailed from Liverpool last Saturday on the *Campania* for New York. They are coming to appear through the Summer season with Buffalo Bill.

A professional matinee wil be given this (Tuesday) afternoon at the Eden Musee.

Jane Corcoran since closing with Mlle. Fifi has been seriously ill, but is now slowly recovering at her home in this city.

Frank Pallma, musical director, who is seriously ill from nervous prostration, has been compelled to return to his home at Mount Vernon, N. Y.

Harry F. Winsman, manager of The Sleeping City, will spend the month of April at Mount Clemens, returning to New York on May 1.

Blanche Hazelton has resigned as leading lady of the Clidence-Clarke company and is now resting at her home in Chicago.

Mr. and Mrs. J. R. Furlong celebrated the twenty-fifth anniversary of their marriage on March 29. They received a number of handsome presents in silver. Mr. Furlong is playing this season Pa Hopkins with Rose Melville in Sis Hopkins.

Good open time at Opera Houses, Johnsonburg and Kane, Pa.; want to hear from repertoire companies; have not had one for some time; big money for the right shows. Address George H. Verbeck, Kane, Pa.

BROOKLYN AMUSEMENTS.

SATURDAY, April 7.

With the exception of Mr. Goodwin and Miss Elliott, who held forth at the representative house of the borough, the week's attractions were of minor importance and their patronage was meagre.

The return visit of The Girl from Maxim's not only made a record for the smallest attendance yet known at the Columbia, but also drew forth one of the most denunciatory reviews in the *Eagle* of Tuesday that has ever appeared in print. The Columbia will be closed until Easter Monday, when Mrs. Langtry is booked to appear in The Degenerates.

The Montauk had N. C. Goodwin and Miss Elliott in When We Were Twenty-one, which, though named for a fortnight in the earlier announcements, gives place on Monday to Anna Held in Papa's Wife.

Clever Adolph Philipp and his interesting local play, The New York Brewer, were forced to combat the persistent hoodoo that nullifies the best efforts of the most popular players when they enter the Amphion, which again passes into one of its frequent periods of darkness.

The Grand Opera House had A Stranger in New York, with a fairly competent cast. Corse Payton comes in on Monday with four weeks of "two a day at 10-20-30," after which, on May 7, Manager Lewis Parker resumes a brief supplementary term, beginning with Man's Enemy.

Uncle Tom's Cabin again proved its drawing powers at the Bijou, where Manager Harry C. Kennedy next offers On the Stroke of Twelve.

The Gayety had pleased patrons with The Gunner's Mate, which Manager Bennett Wilson replaces with A Female Drummer.

The principal features at Hyde and Behman's were the popular and admired imitations of Cissy Loftus and the wonderful performance of Mlle. Marsella with her feathered pets. The ever entertaining Lillie Western repeated her popular musical turn, while Florence Modena and Hugh Stanton gave their clever satire, For Reform. Fields and Ward rattled off their bright chatter, Charley Case spoke of his father, Aimee appeared in her several illuminated dances, the Three Guitanos made merry in pantomime acrobatic feats, Wylie and Sanford opened the bill with their sketch, and some lugubrious songs were sung by Maxwell and Simpson. Manager Henry W. Behman's next prominent performers are Johnnie Carroll, Charles Dickson, and Joe Welch.

At the Lyceum The Golden Giant moves on to make place for Uncle Tom's Cabin.

The olio of the Novelty was led by Marion Manola, Will Cressy and Blanche Dayne, Ray L. Royce, Nellie Walters, the Newsboys' Quintette, Foy and Clark, and Montrell, the juggler. At the Brooklyn Music Hall Manager Percy G. Williams had his stage occupied by Weber's Olympia company.

In the burlesque resorts the Bowery Burlesquers are replaced by the Knickerbockers at the Star, the Unique takes on the High Rollers in lieu of Rice and Barton's Gaiety company, and the Empire dispenses with the Knickerbockers for the Bowery Burlesquers.

The vaudevillian of every grade and degree will be in clover on this side of the river next season, for, with the multiplicity of places where they may be in demand, he or she will have eight places in which a date can be found—to wit, Henderson's new $100,000 resort that was opened at Coney Island on April 2, and which the management asserts will be permanently open the year round; also Senator Sullivan's new Sampson Music Hall, near the Bijou on Smith Street; the Unique, Gayety and Star, with the Novelty, Brooklyn Music Hall, and, lastly, Hyde and Behman's rounding out the list.—That Brooklyn is getting more and more provincial since the birth of Greater New York, a fact long since incontrovertible, is again demonstrated by the poverty of receipts taken by attractions of the highest grade. For the second and only performance of grand opera at the Academy of Music this season Emma Calve sang Marguerite in Faust on Monday to $2,200; they repeated the performance on Saturday of the same week over in the Metropolitan to $10,750. On the same stage a notable musical organization, heard at Carnegie Hall, played at the Academy to what looked like fair sized audiences, but which the management assured me represented in actual money just twelve dollars for the afternoon concert and but forty dollars for the night of the same day, a total of $52 for two performances. SCHENCK COOPER.

OBITUARY.

John W. Rea, the old-time minstrel, died suddenly of heart disease at his home in North Paterson, N. J., on April 5. He was seventy-seven years old, and was one of the original Christy Minstrels. He traveled in Europe with the company and his performance pleased Emperor Napoleon III. so much that he presented him with a diamond pin. Mr. Rea retired in 1872 with a competency and purchased a large piece of property in North Paterson, where he resided until his death.

James Madison Charles died on March 31 in Rochester, N. Y., aged sixty-five years, of heart disease. He was born in Rochester and went on the stage under management of C. D. Hess in 1865. He played in stock in Cincinnati, Pittsburg, New York, New Orleans, Buffalo, and Rochester, and traveled with Frank Mayo for seven seasons as stage-manager and actor, with Louis Pomeroy, G. E. Stevens, and for four years with E. O. Rogers. His last engagement was with Mr. Rogers last Summer.

F. A. Searle, well known as a theatrical printer, died at his home in Brookline, Mass., last week, aged seventy-seven years. For thirty years his establishment in the *Journal* Building was the best known theatrical exchange in Boston, for that was what it practically became, bringing many amusement people there. When Mr. Searle sold out to the Libbie Show Print in 1893 he retired from active business. He was a pioneer in the art of color printing.

Fred Lubin, whose right name was Fred Scharman, a magician, died at St. Francis' Hospital, in this city, on March 3, of heart disease. Mr. Lubin was born in New York city in 1839, and thirty years later was widely known and popular as a conjurer. During the last years of his life he managed several concert halls, and at the time of his death was interested in Clarendon Hall, in East Thirteenth Street.

R. J. Johnstone, better known as Dick Johnstone, died of heart failure on April 5, at his home in this city. Born in Albany, N. Y., in 1841, he was for years connected with the New Orleans and Louisville Stock company under management of Ben De Bar. This season he had been with Shannon of the Sixth. A widow (Maude Atkinson) survives. The remains were taken to Pittsburg for cremation.

A. C. Kirkham, until recently musical director with the Hello, Bill, company, died in Kansas City April 9, of heart failure. He was at one time musical director at Keith's Theatre, in this city. During his last illness he was cared for by the Actors' Fund and his remains will be buried by that charity.

Prof. George Mangold died of heart disease on April 6 while undergoing massage treatment in this city. He was sixty years of age. Professor Mangold was of considerable repute as a music teacher and had led the New Yorker Heinebund and the Schillerbund and Arion Society of Newark, N. J.

Ernesto Baldanza, the operatic tenor, died on April 4 in San Francisco, where he had recently organized the Philharmonic Club. He had sung with Adelina Patti, Maria Litta, Anne de Belocca and others of prominence in seasons past. Interment was made in San Francisco on April 8.

Harry Hooker Ensign, a prominent non-professional member of the Lambs who was widely known to actors both in the club and out, died in this city on April 3, of heart disease, aged forty years. Interment was made at New Haven, Conn., on April 5.

Mrs. Carolina V. Taylor died at Brownsville, Pa., on March 30, aged seventy years. She was the mother of O. K. Taylor, Jr., manager of the Three Towns Theatre, Brownsville. A widower, three sons and two daughters survive.

Sergeant Patrick Campbell, of the British Imperial Yeomanry, was killed in battle at Pietesfontein, South Africa, on April 6. He was the husband of Mrs. Patrick Campbell, the English actress.

Francis Sennis Chanfrau, youngest son of Mr. and Mrs. Henry Trenchard Chanfrau, died on April 1 at Long Branch, N. J., of bronchial pneumonia, aged two years and nine months.

Claudie Lorraine, wife of William Mitchell, of Mitchell and Cain, died at Altoona, Pa., on April 2. She had been suffering for a long time from cancer of the stomach.

Lewis L. Zwizler, an old-time showman, died on April 5, at Woburn, Mass. He had been associated at one time with Morris Brothers, Pell and Trowbridge, and later with John Stetson.

Clara Terry, sister of Charles E. Terry, died in Chicago on March 30 of pneumonia. She was well known on the operatic stage.

CUES.

My Awful Chum, a farce by W. K. Post, was presented in this city on April 7 by the following members of the Ethical Culture Society: Misses Cahn, Kauffman, and Wurzburger, and Messrs. Stone, Steiner, Soleman, and Wurzburger. The performance was directed by S. John Block.

Madame de Meissner, the novelist, has returned to her home at Georgetown, D. C. She has made for Richard Mansfield a translation of Tolstoi's Russian play, The Death of Ivan the Terrible.

The horses, carriages and stable equipment that had been the property of the late Henry C. Miner were sold at auction in this city on April 3. They brought small prices.

A divorce was granted in this city last week separating Julia Calhoun from her husband, Kirtland Calhoun.

Blanche Bates it is said, will not be a member of Manager Luckett's Summer stock company in Washington, as had been planned, owing to a difference of opinion between actress and manager.

D. E. Russell, resident manager of the Great Northern Theatre, Chicago, is one of the most popular members of E. D. Stair's staff. During the present season Mr. Russell has worked up a patronage at the Great Northern that includes the best people of Chicago, and the theatre has never had a more prosperous season.

John Kernell in a new version of The Hustler opened at the Academy of Music, Jersey City, last (Monday) night.

Mrs. Julia Linthicum, mother of Lotta Linthicum, is seriously ill at a private sanitarium in this city.

Edgar L. Davenport is the guest this week of Charles Hooper, of Chicago, as Viola Allen's company is resting for the week.

AMONG THE DRAMATISTS.

J. Boyd Douglass, of Lima, O., has obtained the right from Mark Twain to dramatize his story, "The Man that Corrupted Hadleyburg," and has nearly completed the play.

"The Gunmaker of Moscow," Sylvanus Cobb, Jr.'s story, has been dramatized by William Otis Johnson.

MATTERS OF FACT.

Lincoln J. Carter's eight traveling companies will close season within the next six weeks. With the possible exception of Just Before Dawn, they will all be put on the road again next season. Mr. Carter will make a new production of The Fast Mail, which will tour the Western States next season, the following year returning to the East. In addition to his regular attractions he will put out three new productions next season, the first at his Criterion Theatre on May 13—viz., The Eleventh Hour, a melodrama. In the second, Down Mobile, a Southern play, Mr. Carter will introduce the fire scene, for which he has secured letters patent. His third production will be a new play of Western frontier life, entitled The Flaming Arrow. One of its features will be a representation of the last stand of Custer. The Criterion Theatre will close its season on June 15, when some necessary changes will be made in the building. Its next season will open Aug. 12. Mr. Carter has just perfected and patented a new border light, with which the Criterion stage is now equipped.

"Capital," who may be addressed care this office, desires to lease a theatre or purchase the lease of one, in a city of not less than 25,000 population.

Manager Elroy, of the Elroy Stock company, has been presenting his own version of Sapho in New England since Feb. 11. In New Bedford, Mass., last week the company played it five performances, and turned people away at every performance at 10, 20 and 30.

Frank and John Wills, in At Atlantic City, opened at the Alhambra, Chicago, on Sunday. The house was sold out at seven o'clock.

Arthur Donaldson, whose pronounced success in the title-role of Yon Yonson is acknowledged by press and public throughout the country, has a new romantic comedy, called The Swedish Troubadour, which was expressly written for him by Daniel Boone Sorlin.

The play, The Dale Ranch, by Lawrence Underwood, promises something new and interesting. It will probably have an elaborate production early the coming season.

Clara Rainford, who originated the part of Aunt Lydia in the recent production of My Son Ben, has been engaged for a strong character part in Border-Side, to open in Baltimore next Monday.

"Moneymaker," care this office, who has a sensational melodrama with an English reputation, wants backing to the extent of $1,500. The attraction is complete and has good time.

Albert Arling Parr will sing the tenor role in the London engagement of An American Beauty at the Shaftesbury Theatre.

Charles G. Seymour, impersonator of actors and comedian, after five years of success in the lyceum field entertaining at the leading clubs, societies, etc., desires to return for a short season to vaudeville or farce-comedy. His impersonations are highly endorsed by the press, especially that of Sir Henry Irving.

Darkest Russia has been secured by A. E. Davidson, manager of the Davidson stock company, to be used in repertoire next season in Michigan, Ohio, Indiana, Illinois, and Wisconsin, outside of Milwaukee, Detroit, Chicago, Cincinnati, and Indianapolis.

Katherine Grey, now playing in The Greatest Thing in the World, invites offers for the Summer and next season.

Artists who find it necessary to replenish their stock of wigs and make-up will find it to their advantage to leave orders with Charles L. Lietz at 39 West Twenty-eighth Street. He guarantees thorough satisfaction, as both the material used and the workmanship are of a high order. "Quality High and Prices Low" has been his trade-mark for many seasons.

The new theatre, Crete Opera House, at Paris, Tenn., will open Oct. 1. For the opening date it offers a liberal guarantee. Paris is an easy jump from Memphis and Nashville.

H. A. Devere and Lillie Kenwick, who have been a pleasing feature with Hoyt's A Black Sheep, have not signed for next season, and are open to engagement.

The Davidson Stock company, owned and managed by A. E. Davidson, will present a good line of plays next season, featuring that successful melodrama, Darkest Russia. The tour will commence about Sept. 3, and will embrace the best towns in the North, Central and Middle States. The present season, which has been very profitable, has still some weeks to run.

A house and lot, 50 x 100 feet, at Elmhurst, L. I., which cost the owner $12,500 is offered for sale at a bargain by "D. H.," care this office.

Edwin T. Emery's San Francisco debut with the Alcazar Theatre Stock in Quo Vadis was a big personal hit for the Emery, his portrayal of Marcus Vinicius evoking all kinds of praise from the local press.

Beatrice Goldie is open to grand or comic opera engagements as prima donna soprano. She may be addressed at 107 West Thirty-eighth Street.

A number of melodramas which have been successfully presented and have been successful on the road are offered on royalty to responsible parties by J. J. Spies, 121 West Fortieth Street.

William Thomas and Paul Quinn have proven one of the biggest laughing hits that has ever been associated with McFadden's Row of Flats. They are at the Star Theatre this week, where their act is duplicating its former successes.

A farce-comedy fully equipped with scenery, costumes and printing is offered for sale by "Farce-Comedy," care this office.

Charles D. Herman, who created a favorable impression as Macbeth and Antony in Madame Modjeska's support last season, is winning new laurels for his fine portrayal of the whimsical, good-natured Duke in Frederick Warde's new comedy, The Duke's Jester, also for his strong impersonation of Friar Angelo in The Lion's Mouth.

CORSE PAYTON'S SUCCESS.

Corse Payton's Comedy company yesterday opened a four weeks' engagement at the Grand Opera House, Brooklyn, and during its stay this organization will make Mr. Payton's methods as an actor and manager well known in a territory that is destined to see much of Mr. Payton and his various organizations. This engagement, in short, will serve as an introduction to the permanent venture of Mr. Payton across the river. Next Fall he will enter the Lee Avenue Academy, of which he is owner, and which in the meantime will be made one of the prettiest and most comfortable theatres in Brooklyn, with a purpose to make his name a household word in that borough of the greater city. Twenty-five thousand dollars or more will be expended on this house this Summer, under the eyes of McElfatrick and Son, and when it is opened for next season it may be expected that Mr. Payton will put his best foot forward and show his new public just what can be done in the way of furnishing good entertainment at low prices. Mr. Payton now has three successful companies in the field—the Corse Payton Comedy company, of which he himself is the head; Corse Payton's Stock company, and Corse Payton's Southern Stock company. So great is the popularity of these organizations that they follow each other through New England to the capacity of the theatres in which they appear, and so great is the demand for them where they are well known that they have extended their operations but little outside of this territory. Each company has a large repertoire differing from that of the other, each has full ranks at all times, and each carries everything necessary to put the plays on in good style. Mr. Payton's manager, E. M. Gotthold, is confident that Mr. Payton will create a stir in Brooklyn, and predicts that the day is not far distant when he will also get a foothold in New York proper.

COWSLIP FARM.

Edward Warren, character comedian, and Marguerite Hammond, soubrette, will star next season in Cowslip Farm, an entirely new five-act pastoral comedy drama, by Arthur D. Tubbs, under the management of W. A. La Bonte. Cowslip Farm will require a capable company of twenty-two people and a car load of scenery and electrical effects. Mr. Warren, Miss Hammond, and Mr. La Bonte to assure themselves that Cowslip Farm would fulfill the promises made for it, gave three experimental representations. The initial performances were given near Boston, everything working well. Cowslip Farm proved more than was expected, the piece making a most favorable impression, and the Boston press were profuse in their praises. The time is being rapidly filled. D. S. Vernon, the former manager of W. H. West's Minstrels, has been engaged to direct the tour, which will commence early in September.

WILLIAM WEST'S MINSTRELS.

William H. West's "big minstrel jubilee" has just played Denver and Peter McCourt's "silver circuit" to a record breaking business, and has now a two weeks' engagement at the Columbia Theatre, San Francisco, after which the Puget Sound cities will be visited, and then the company will return via the Northern Pacific to Duluth. Mr. West, at Denver, promoted his agent, Sanford B. Ricaby, to the position of general manager of this attraction. Mr. Ricaby immediately assumed the duties of his new position, and is now en route with the company. At Denver the musical trio, Waterbury Brothers and Tenny, joined and their act has made a very distinct hit in the olio, while Mr. Tenny has convulsed his audiences with some "new ones" on the ends. Mr. Ricaby ventures the opinion that there are several surprises in store for the public in this organization next season, and with the novelties now engaged it will set a pace which will be hard to beat.

ARENA.

CLARKSVILLE, TENN.—John H. Sparks' Circus, March 29, 30, to good crowds.

RIVERSIDE, CAL.—Gentry's Dog and Pony Show March 29-3; good business.

Married.

DICKSON—TERHUNE.—Fred C. Dickson and Hallie Terhune, at Anderson, Ind., April 4.

LATONA—GABRIELLE.—Frank Latona and Jennie Gabrielle, in London, England.

McLEAN—VILLA.—P. G. McLean and Lucie Villa, at Cincinnati, O., April 2.

MINKOWSKI—GALLAND.—Giacomo Minkowski and Wanda Galland, in San Francisco, Cal., on April 8.

VIVIAN—EBERHARDT.—Reginald Vivian and Fanchon Eberhardt, at Milwaukee, Wis.

Died.

BALDANZA.—Ernesto Baldanza, in San Francisco, Cal., on April 4.

CAMPBELL.—Sergeant Patrick Campbell, in battle at Pietesfontein, South Africa, on April 6.

CHARLES.—James Madison Charles, at Rochester, N. Y., on March 31, of heart disease, aged 65 years.

CHANFRAU.—Francis Sennis Chanfrau, youngest son of Mr. and Mrs. Henry Trenchard Chanfrau, at Long Branch, N. J., on April 1, of broncial pneumonia, aged 2 years and 9 months.

COGHLAN.—Elizabeth Elly Maria Coghlan, at Stamford, Conn., April 8, of pneumonia, aged 36.

ENSIGN.—Harry Hooker Ensign, in New York City, on April 3, of heart disease, aged 40 years.

HAWKINS.—At Chicago, Ill., on April 5, Edward L. Hawkins (son of Lew Hawkins).

JOHNSTONE.—R. J. ("Dick") Johnstone, in New York city, on April 5, of heart failure, aged 59 years.

KIRKHAM.—A. C. Kirkham, in Kansas City, Mo., April 9, of heart disease.

LORRAINE.—At Altoona, Pa., on April 2, Claudie Lorraine (Mrs. William Mitchell).

LUBIN.—Fred Lubin (Fred Scharman), in New York city, March 3, of heart disease, aged 61 years.

MANGOLD.—Prof. George Mangold, in New York City, on April 6, of heart disease, aged 60 years.

REA.—Suddenly, at North Paterson, N. J., on April 5, John W. Rea, aged 77.

RILEY.—At Hoboken on April 8, Mrs. Samuel Riley (Flossie Collins).

SEARLE.—F. A. Searle, at Brookline, Mass., aged 77 years.

TAYLOR.—Mrs. Carolina V. Taylor, at Brownsville, Pa., on March 20, aged 70 years.

TERRY.—Clara Terry, in Chicago, Ill., on March 30, of pneumonia.

ZWIZLER.—Lewis L. Zwizler, at Woburn, Mass., on April 5.

Burlington, Vt., Howard Opera House. Best one-night stand in New England. Good open time for first-class attractions in April and May. * * *

AGNES FINDLAY

ON TOUR WITH ANNA HELD.

DISENGAGED FOR NEXT SEASON.

CHARACTER AND COMEDY. Address Manhattan Theatre, or 108 West 96th St., N. Y

The Actors' Fund of America.

NINETEENTH ANNUAL MEETING.

New York City, April 7, 1900.

The annual meeting of the Actors' Fund of America will be held at the Madison Square Theatre on Tuesday, May 15th, 1900, at 1 o'clock, A. M. when the election for President, two Vice-Presidents, Secretary and Treasurer, to hold office for one year; eight Trustees, to hold office for two years, will take place and the reports of the past year's work submitted, etc.

All members can obtain tickets of admission by application at the office of the Actors' Fund, No. 12 West 28th Street, New York City.

LOUIS ALDRICH, President.
EDWIN KNOWLES, Secretary.

Who Will Advance $1,500 Cash

I HAVE

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BATTLE SCARRED HERO (Fellows and Goodhue, mgrs.): Huntington, Va., April 10, Ironton, O., 11, Portsmouth 12, Springfield 13, Marion 14.

A BREEZY TIME (Eastern; Fitz and Webster, mgrs.): Webster, Mass., April 10, Attleboro 11, New Bedford 12, Brockton 13, Woonsocket, R. I., 14, Leominster, Mass., 17, Waltham 18, Lynn 19-21, Exeter, N. H., 23, Rochester 27, Portsmouth 28.

A BREEZY TIME (Western; Fitz and Webster, mgrs.): Lincoln, Ill., April 10, Clinton 11, Farmer City 12, Decatur 13, Paris 14, Brazil, Ind., 16, Ladoga 17, Lebanon 18, Frankfort 19, Alexandria 20, Elwood 21, Peru 23, Monticello 24, Logansport 25, Rochester 26, Plymouth 27, Pullman, Ill., 28, Hammond, Ind., 29, Elgin, Ill., 30.

A BUNCH OF KEYS (Gus Bothner, mgr.): Ashtabula, O., April 10, Lorain 11, Ashland 12, Shelby 13, Mansfield 14, Wyandotte, Mich., 15, Ann Arbor 16, Hillsdale 17, Marshall 18, Lansing 19, Ionia 20, Muskegon 21, Grand Rapids 22-25, Kalamazoo 26, Three Rivers 27, South Bend, Ind., 28, S. Chicago, Ill., 29.

A COLONIAL GIRL (Daniel Frohman, mgr.): Waterbury, Conn., April 10, Hartford 11, Springfield, Mass., 12, Middletown, Conn., 13, Bridgeport 14.

A CONTESTED WOMAN (Belle Archer; Fred E. Wright, mgr.): Denver, Col., April 9-14, Wichita, Kan., 16, Winfield 17, Parsons 18, Pittsburg 19, Joplin, Mo., 20, Carthage 21, Joplin 22, Ft. Scott, Kan., 23, Topeka 24, St. Joseph, Mo., 25, Lincoln, Neb., 26, Sioux City, Ia., 27.

A FEMALE DRUMMER (Blaney and Vance, mgrs.): Brooklyn, N. Y., April 9-14.

A GAY FARMER (E. M. Kimball, mgr.): Hoboken, N. J., April 9-11, Wilkes-Barre, Pa., 12-14.

A GILDED FOOL (Wm. Owen; J. D. Dell, mgr.): Elgin, Ill., April 10, Aurora 11, Canton 21.

A GRIP OF STEEL (W. J. Fielding, mgr.): Minneapolis, Minn., April 9-14, St. Mary's, O., 17, Shelby 18, Mansfield 19, Canton 20, Youngstown 21.

A GUILTY MOTHER: Washington, D. C., April 9-14, New York city 16-21.

A HOT OLD TIME (Eastern; F. P. Wilson, mgr.): E. Liverpool, O., April 10, Steubenville 11, Wheeling 12-14, Beaver Falls 15, Rochester 16, Greensburg 17.

A HOT OLD TIME (The Rays): New York city April 2-30.

A HOT OLD TIME (Western; E. A. Braden, mgr.): Sioux Falls, Ia., April 10, Dubuque 11, La Crosse, Wis., 12, Union 13, Eau Claire 14, St. Paul, Minn., 22-28.

A MAN OF MYSTERY (E. N. McDowell, mgr.): Cincinnati, O., April 9-14, Flint, Mich., 16, Ypsilanti 17, Findlay, O., 19, Tiffin 20, Chicago, Ill., 22-28.

A MILK WHITE FLAG (Dunne and Ryley, mgrs.): Montreal, Can., April 9-14.

A PAIR OF BLACK EYES (Betts and Lease, mgrs.): Circleville, O., April 10, Chillicothe 11, Waverly 12, Portsmouth 13, Ironton 14, Jackson 16, Athens 17, New Lexington 18, Cambridge 19, Coshocton 20, New Philadelphia 21, Cadiz 23, Steubenville 24, E. Liverpool 25, Minerva 26, Salem 27, Warren 28.

A POOR RELATION (Fred G. Berger, mgr.): Sioux City, Ia., April 10, Cherokee 11, Sioux Falls, S. D., 12, 13, Sioux City, Ia., 14, Ft. Dodge 16, Iowa Falls 17, Dubuque 18, 19, Freeport, Ill., 20, Jamesville, Wis., 21, Joliet, Ill., 22, Elgin 24, Aurora 25, Sterling 26, Ottawa 27, Kankakee 28.

A ROMANCE OF COON HOLLOW: St. Louis, Mo., April 9-14, Chicago, Ill., 16-May 6.

A RUNAWAY GIRL: Boston, Mass., April 2-14, Montreal, Can., 16-21, New York city 23-May 19.

A STRANGER IN NEW YORK (A. Thalheimer, mgr.): Brooklyn, N. Y., April 2-21.

A SOLDIER'S SWEETHEART (Able and Brown, mgrs.): Cary, O., April 9-14.

A TEMPERANCE TOWN (Richards and Canfield; A. A. Ashley, prop. and mgr.): Columbus, O., April 9-11, Newark 12, Zanesville 13, Cambridge 14, Washington, Pa., 16, McKeesport 17, Uniontown 18, Johnstown 19, Harrisburg 20, Reading 21, Washington, D. C., 23-28.

A TEXAS STEER: Ft. Smith, Ark., April 10, Springfield, Mo., 11, Joplin 12 Ft. Scott, Kan., 13, Sedalia, Mo., 14, Jefferson City 16, Moberly 17, Hannibal 18, Keokuk, Ia., 19, Peoria, Ill., 20, Moline 21, Davenport, Ia., 22, Dubuque 23, Freeport, Ill., 24, Rockford 25, Elgin 26, Madison, Wis., 27, La Crosse 28, Winona, Minn., 30.

A TRIP TO CHINATOWN: (Fred E. Wright, mgr.): Rutland, Vt., April 10, Montpelier 11, White River Junction 12, Claremont 13, Keene, N. H., 14, Gardner, Mass., 16, Fitchburg 17, Nashua, N. H., 18, Concord 19, Portland, Me., 20, 21, Boston, Mass., 22-28.

A TRIP TO COONTOWN: New York city April 9-14.

A WHITE ELEPHANT (Carl J. Perry, mgr.): Rochester, Minn., April 10, Black River Falls, Wis., 11.

A WISE GUY: Pittsburg, Pa., April 9-14, Cleveland, O., 16-21.

A WISE WOMAN (Marie Lamour; F. G. Conrad, mgr.): Alton, Ill., April 10, Louisiana, Mo., 11, Hannibal 12, Pittsfield, Ill., 13, Beardstown 14, E. St. Louis 15, Mexico, Mo., 16, Columbia 17, Fayette 18, Macon 19, Ottumwa, Ia., 20, Grinnell 21.

A WOMAN IN THE CASE (Bartlett and May): Hudson, N. Y., April 16.

A YOUNG WIFE: Newark, N. J., April 9-14, Boston, Mass., 16-21, Brooklyn, N. Y., 23-28.

ACROSS THE PACIFIC (Blaney and Vance, mgrs.): Pittsburg, Pa., April 14.

ADAMS, MAUDE (Chas. Frohman, mgr.): Chicago, Ill., April 9-21, Omaha, Neb., 23, 24, Kansas City, Mo., 25-28.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—Indefinite.

ALLEN, VIOLA (Liebler and Co., mgrs.): Cincinnati, O., April 16-21, Washington, D. C., 23-28.

ANDERSON PYRATES (Ed. Anderson, mgr.): Barre, Vt., April 9-14, Bennington 16-21.

ARIZONA (La Shelle and Hamlin, mgrs.): Burlington, Ia., April 11, Ottumwa 13, Dubuque 17.

ARNOLD STOCK (J. F. Arnold, mgr.): Ashland, Ky., April 9-14, Ironton, O., 16-21, Charleston, W. Va., 22-28.

AT PINEY RIDGE (M. O. Higgins, mgr.): Hartford, Conn., April 9, 10, Winsted 11, Waterbury 12-14.

AUBREY DRAMATIC STOCK: Birmingham, Ala., April 9-14, Chattanooga, Tenn., 16-21, Knoxville 23-28.

BALDWIN-MELVILLE STOCK (Walter S. Baldwin, mgr.): New Orleans, La.—indefinite.

BECAUSE SHE LOVED HIM SO (Charles Frohman, mgr.): Denver, Col., April 9-14, St. Louis, Mo., 16-21, Cincinnati, O., 23-28.

BECAUSE SHE LOVED HIM SO (Julius Cahn, mgr.): Meriden, Conn., April 18, Attleboro, Mass., 17, Portsmouth, N. H., 18, Portland, Me., 19, Bath 20, Rockland 21, Lewiston 23, Berlin 24, Biddeford 25, Claremont 26, Manchester, Mass., 27, Lawrence 28.

BEN HUR: New York city Nov. 26—Indefinite.

BENNETT-MOULTON (A; Earl Burgess, mgr.): Erie, Pa., April 9-14.

BENNETT-MOULTON (B): Lynn, Mass., April 2-14.

BINGHAM, RALPH: Prescott, Ark., April 10, Hope 11, Camden 12, El Dorado 13, Junction City 14, Jefferson, Tex., 16, Mansfield, La., 17, Troupe, Tex., 18, Henderson 19, Pittsburg 20, Bonham 21.

BLAIR, EUGENIE (Henri Gressitt, mgr.): Cleveland, O., April 16—indefinite.

BLUE JEANS (H. E. Reed, mgr.): Cleveland, O., April 9-14, Detroit, Mich., 16-21, Toledo, O., 22-25, Grand Rapids, Mich., 26-28.

BORDERSIDE: Baltimore, Md., April 16-21, Philadelphia, Pa., 23-28.

BROADWAY TO TOKIO (Sire Bros., mgrs.): New York city Jan. 22-April 7, Philadelphia, Pa., 9-14.

BROWN'S IN TOWN (La Motte and Sowersby, mgrs.): Portland, Me., April 9-11, Togus 12, Berlin, N. H., 14.

BROWN'S IN TOWN (Belcher and Hennessy, mgrs.): Cleveland, O., April 9-14.

BRYAN'S COMEDIANS: Frankfort, Ind., April 9-14.

BURRILL COMEDY: New Bedford, Mass., April 16, Brockton 23-28, Waterbury, Conn., 30.

CAMERON CLEMENS (Harry Bubb, bus.-mgr.): Lock Haven, Pa., April 9-14, Williamsport 16-21, Shamokin 23-28, Cortland, N. Y., 30.

CARPENTER, FRANKIE (George K. Robinson, mgr.): Brockton, Mass., April 16-21, Newport, R. I., 23-28.

CARROLL COMEDY: Cadiz, O., April 9-11, Martin's Ferry 12-14.

CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass.—indefinite.

CAUGHT IN THE WEB (W. E. Elmendorf, mgr.): Grand Rapids, Mich., April 9-11, Toledo, O., 12-14, Pittsburg, Pa., 16-21, New York city 23—indefinite.

CHASE-LISTER: Clinton, Ia., April 9-14.

CHESTER, ALMA (O. W. Dibble, mgr.): Yonkers, N. Y., April 9-21, Hoboken, N. J., 23-28.

CLARKE, CRESTON (H. W. Storm, mgr.): Atlantic City, N. J., April 9-12, Philadelphia, Pa., 16-May 5.

CLARKE, HARRY CORSON (What Happened to Jones):

CLIDENCE AND CLARKE: St. Mary's, O., April 9-14.

COLLIER, WILLIE (Smyth and Rice, mgrs.): Oakland, Cal., April 9, 10, San Jose 11, Stockton 12, Sacramento 12, 14, Portland, Ore., 16-18, Tacoma, Wash., 19, Victoria, B. C., 20 Vancouver 21, Seattle, Wash., 22-24, Spokane 26, 27, Wallace, Id., 28.

COLLINS, MYRA (Bennett and Seabolt, mgrs.): Princeton, Mo., April 9-14.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Oct. 9—Indefinite.

COOK-CHURCH STOCK (H. W. Taylor, mgr.): Reading, Pa., April 9-14, Chester 16-21, Wilmington, Del., 23-28.

COOTE, BERT: Ironton, O., April 11, Zanesville 19.

CORALIE AND CO., DRESSMAKERS (Charles Frohman, mgr.): Boston, Mass., March 26-April 21, Brooklyn, N. Y., 30-May 5.

CRANE, WILLIAM H.: Rochester, N. Y., April 9-14, Syracuse 16-21, Albany 23-25, Buffalo 26-28.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Harrisburg, Pa., April 16, Greensburg 17, Latrobe 18, Charleroi 19, Uniontown 20, Johnstown 21.

DALRYMPLE COMEDY: Charleston, Ill., April 9-14.

DARKEST RUSSIA (Edwin C. Jepson, mgr.): Butte, Mont., April 9-10, Anaconda 11, Bozeman 12, Billings 14, Fargo, N. D., 16, Winnipeg, Man., 17, Grand Forks, N. D., 18, W. Superior, Wis., 20, Duluth, Minn., 21, Calumet, Mich., 23, Houghton 24, Ishpeming 25, Marquette 26, Escanaba 27, Manistique 28.

DAVIDSON, FRANK: Newton, Pa., April 9-11, Dawson 12-14, Dunbar 16-18, Mt. Pleasant 19-21.

DAVIDSON STOCK (Kelly-Kent): Green Bay, Wis., April 9-14, Oshkosh 16-21, Racine 23-28.

DE TOURNEY, MME. (S. T. Ferry, mgr.): Marshalltown, Ia., April 11, Oskaloosa 12, Keokuk 13, Quincy, Ill., 14, Davenport, Ia., 16, Des Moines 26-28.

DE VONDE STOCK (C. L. Walters and Chester De Vonde): Albany, N. Y., April 9-14, Poughkeepsie 16-21, Kingston 23-28.

DEWEY, THE HERO OF MANILA (Dan Robinson, mgr.): Cincinnati, O., April 9-14.

DILLON, JOHN: Garner, Ia., April 10, Rockwell 11, Parkersburg 12, New Hartford 13, Cedar Falls 14, Reinbeck 16, Traer 17, Dysart 18, Marion 19, De Witt 20, Lyons 21.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 25—indefinite.

DON'T TELL MY WIFE (Felix Risser, mgr.): Des Moines, Ia., April 16-18, Boone 19, Cherokee 21, Le Mars 23, Sioux City 24, Sioux Falls, S. D., 25, La Verne, Minn., 26, Pipestone 27, Mankato 28, New Ulm 29, Faribault 30.

DREW, JOHN (Charles Frohman, mgr.): Buffalo, N. Y., April 9-11, Albany 12, New Haven, Conn., 13, Hartford 14.

ELDON'S COMEDIANS (G. H. Eldon, mgr.): Fostoria, O., April 9-14.

ELROY STOCK (E. S. Brigham, mgr.): Fitchburg, Mass., April 9-14, Lynn 16-21, Fall River 23-28.

EMMET, J. K., AND GILSON, LOTTIE: Buffalo, N. Y., April 9-14.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 25—indefinite.

ERWOOD STOCK: Belle Vernon, Pa., April 9-14.

EWING TAYLOR: Longview, Tex., April 9-14, Texarkana 16-21, Hot Springs, Ark., 23-28.

FABIO ROMANI (Aiden Benedict, mgr.): Lewisburg, Pa., April 10, Bloomsburg 11, Berwick 12, Nanticoke 13, Hazleton 14, Mauch Chunk 16, Minersville 17, Pottsville 18, Harrisburg 19, Lebanon 20, Carlisle 21, Lancaster 23, York 24, Chester 25, Reading 26, Allentown 27.

FAUST (Porter J. White): Albion, N. Y., April 10, Middleport 11, Niagara 12, London, Ont., 13, St. Thomas 14, Pilsonburg 16, Simco 17, St. Mary's 18, Brantford 19, St. Catherines 20, Hamilton 21, Oshawa 23, Cobourg 24, Picton 25, Trenton 26, Kingston 27, Napanee 28.

FERRIS COMEDIANS (Dick Ferris, mgr.): Terre Haute, Ind., April 9-14, Joliet, Ill., 16-21, Bloomington 23-28.

FISKE, MRS. (Charles E. Power, mgr.): Philadelphia, Pa., April 16-21.

FOREPAUGH STOCK: Philadelphia, Pa., Sept. 4—Indefinite.

FOWLER-PERKINS STOCK: Farmington, Minn., April 9-11.

FRAWLEY STOCK: Los Angeles, Cal., April 16-May 12.

FROHMAN, DANIEL, STOCK: New York city Nov. 27-April 21, Boston, Mass., 23-28.

GASKELL STOCK (Wm. Gaskell, mgr.): Battle Creek, Mich., April 16-21.

GIBNEY-HOEFFLER (Jack Hoeffler, mgr.): Scranton, Pa., April 9-14, Elmira, N. Y., 16-21, Buffalo 23-28.

GILMORE, BARNEY (Kidnapped in New York): Chicago, Ill., April 8-21, Detroit, Mich., 23-28.

GILLETTE, WM. (Chas. Frohman, mgr.): New York city Nov. 6—indefinite.

GLAZIER, HARRY: Spokane, Wash., April 9, 10, Great Falls, Mont., 12, Helena 13, Anaconda 14, Butte 15-17, Bozeman 18, Livingston 19, Billings 20, Fargo, N. D., 23, Winnipeg, Man., 24, 25, Grafton, N. D. 26, Grand Forks 27, St. Cloud, Minn., 28.

GOODWIN, NAT C. (George J. Appleton, mgr.): Washington, D. C., April 9-14, Cleveland, O., 16-21, Baltimore, Md., 23-28.

GRAND STOCK (D. H. Hunt, mgr.): Indianapolis, Ind.—indefinite.

HACKETT, JAMES K. (Daniel Frohman, mgr.): New York city March 6—indefinite.

HALL, DON C.: Winslow, Ill., April 9 10, Broadhead, Wis., 11-14.

HANS HANSON (J. T. McAlpin, mgr.): Dodge City, Kan., April 10, Hartland 11, Las Animas, Col., 12, Pueblo 13, Colorado Springs 14, Denver 16-21.

HARCOURT, JESSIE: Bath, Me., April 9-14, Bangor 16-21, Augusta 23-28.

HARRIGAN, EDWARD: Cortland, N. Y., April 13, Utica 14, Watertown 16.

HARTLEY COMEDY: Sunbury, Pa., April 9-14.

HASWIN, CARL A.: Buffalo, N. Y., April 9-14.

HAVE YOU SEEN SMITH (Thos. H. Davis, mgr.): Portland, Wash., April 9-14, Astoria 16, Hoquain 17, Aberdeen 18, Tacoma, Wash., 18-21, Seattle 23-28.

HEARTS ARE TRUMPS (Charles Frohman, mgr.): New York city Feb. 21—indefinite.

HEARTS OF THE BLUE RIDGE: Monticello, Ind., April 10, Marion 11, Logansport 12, Rochester 13, Crown Point 14, Hammond 15, Rensselaer 16, Peru 17, Noblesville 18, Paris, Ill., 23.

HELD, ANNA (F. Ziegfeld, Jr., mgr.): Brooklyn, N. Y., April 9-14, Baltimore, Md., 16-21, Philadelphia, Pa., 23-May 5.

HELLO, BILL (J. J. Rosenthal, mgr.): Toledo, O., April 13-14.

HENDRICKS, BEN (A Genuine Yentleman; Arthur C. Alston, mgr.): Buffalo, N. Y., April 9-14.

HIMMELEIN'S IDEALS (Jno. A. Himmelein, mgr.): New London, Conn., April 16-21, Norwich 23-28.

HIMMELEIN'S IMPERIAL STOCK (Dave H. Woods, mgr.): Ft. Wayne, Ind., April 9-14, Elkhart 16-21, Richmond 23-28.

HIS BETTER HALF: Parsons, Kan., April 14.

HOLDEN COMEDY (No. 1): Rock Island, Ill., April 9-14, Quincy 16-21.

HOPKINS' STOCK (J. S. Hopkins, mgr.): Memphis, Tenn., Sept. 4—indefinite.

HUERNER SETTLE CO.: Lincoln, Neb., April 9-14.

HUMAN HEARTS (W. R. Nankeville, mgr.): Chicago, Ill., April 9-14, Cleveland, O., 16-21, Loraine 22, Akron 24, Newcastle, Pa., 25, Sharon 26, Rochester, N. Y., 30-May 2.

HUMPTY DUMPTY (James B. Dixon, mgr.): Indianapolis, Ind., April 9-14, Cincinnati, O., 16-21, Cleveland 23-28.

HUNTLEY-JACKSON: Chicago, Ill., April 9-28.

IN ATLANTIC CITY: Milwaukee, Wis., April 9-14.

INTERNATIONAL STOCK: Birmingham, Ala., April 9-14, Chattanooga, Tenn., 16-21, Knoxville 23-28.

IRVING, HENRY: Cincinnati, O., April 9-14, Kansas City, Mo., 16, 17, St. Joseph 18, 19, Omaha, Neb., 20, 21.

IRWIN, MAY (M. L. Sire, mgr.): Chicago, Ill., April 16-28.

JAMES-KIDDER-HANFORD: Cedar Rapids, Ia., April 10, Davenport 11, Galesburg, Ill., 12, Peoria 14, Bloomington 16, So. Bend 18, Kalamazoo, Mich., 19, Jackson 20, Grand Rapids 21, Saginaw 23, Bay City 24.

JEFFERSON COMEDY: Canton, O., April 10, Youngstown 11, Buffalo, N. Y., 12-14, New York city 16-May 26.

JOHNSON COMEDY: Charleston, W. Va., April 9-14.

JUST BEFORE DAWN: Fall River, Mass., April 9, 10, Troy, N. Y., 12-14, Hoboken, N. J., 19-21, Albany, N. Y., 26-28.

KELCEY-SHANNON: Newark, N. J., April 16-21.

KEMBLE COMEDY: Bushnell, Ill., April 9-14.

KENDAL, MR. AND MRS. (Daniel Frohman, mgr.): Trenton, N. J., April 11, Buffalo, N. Y., 16-18, Toronto, Can., 19-21, Philadelphia, Pa., 23-28.

KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): York, Pa., April 9-21, Paterson, N. J., 23-28.

KING DRAMATIC (Nathan Appel, mgr.): Taunton, Mass., April 9-14, Cohoes, N. Y., 16-21, Trenton, N. J., 23-28.

KLARK-SCOVILLE: Beaver Falls, Pa., April 9-14, Butler 16-21.

KLIMT-HEARN (Sol Brannig, mgr.): Easton, Pa., April 9-14, Mahanoy City 16-21, Hartford, Conn., 23-28.

KNORS O' TENNESSEE: Detroit, Mich., April 9-14.

KERNELL, JOHN (The Hustler; Arthur G. Thomas, mgr.): Jersey City, N. J., April 9-14, Montreal, Can., 16-21, Ottawa 23-25, Watertown, N. Y., 26, Fulton 27, Utica 28.

LABADIE, HUBERT (Edwin Patterson, mgr.): Greensboro, N. C., April 16, Raleigh 17, Danville, Va., 18, Hinton, W. Va., 20, Gallipolis, O., 23.

LANGTRY, MRS. (Chas. Frohman, mgr.): Newark, N. J., April 9-14, Brooklyn, N. Y., 16-21.

LENNON STOCK: Angola Ind., 9-14, Bryan, O., 16-21.

LEROYLE, HENNESSY (Other People's Money; W. S. Butterfield, mgr.): Oskaloosa, Ia., April 16, Des Moines 11, Oscola 12, Ottumwa 13, Washington 14, Muscatine 16, Burlington 17, Keokuk 18, Ft. Madison 19, Galesburg, Ill., 20, Monmouth 21, Peoria 22, Moline 23, Davenport, Ia., 24, Clinton 25, Dubuque 26, Freeport 27.

LEYBURN'S BON TON (Frank B. Shaltera, mgr.): New York city April 9-14, Waterbury, Conn., 16-21.

LIGHTS OF HOME (Harry Doel Parker, mgr.): Mystic, Conn., April 12, New London 13, Norwich 14, Worcester, Mass., 16-21, Waterbury, Conn., 23-25, New Haven 26-28.

LYONS, LILLIAN, STOCK: Bellevue, Mich., April 9-14.

MACAULEY-PATTON: Springfield, O., April 9-14, Sandusky 16-21, Erie, Pa., 22-28.

McCABE, JAS. L. (Maloney's Wedding; Matt Sheeley, mgr.): Anderson, Ind., April 10, Newcastle 11, Connersville 12, Greensburg 13, Greenfield 14, Knightstown 16, Tipton 17, Peru 18, Rochester 19, Plymouth 20.

McCARTHY, MYLES (J. M. Hyde, mgr.): Fall River, Mass., April 12-14, Plymouth 16, River Point, R. I., 17, Wakefield 18, Pawtucket 19-21.

McCARTHY'S MISHAPS (Fitz and Webster, mgrs.): Little Falls, Minn., April 10, Brainerd 11, Duluth 12, W. Superior, Wis., 13, Ashland 14, Ironwood, Mich., 16, Bessemer 17, Calumet 18, 19, Lake Linden 20, Houghton 21, Ishpeming 23.

McFADDEN'S FLATS (Gus Hill, mgr.): New York city April 9-14, Hoboken, N. J., 16-18, Bridgeport, Conn., 19-21, Brooklyn, N. Y., 23-28.

MACK, ANDREW (Rich and Harris, mgrs.): Kansas City, Mo., April 16-21, Indianapolis, Ind., 23, 24, Columbus, O., 25, 26, Toledo 27, 28.

MACK-FENTON STOCK (Wilbur Mack, mgr.): Charlotte, Mich., April 9-14, Port Huron 16-28.

MAMSELLE 'AWKINS (Alfred E. Aarons, mgr.): Boston, Mass., April 2-28.

MALONEY'S WEDDING: Anderson, Ind., April 10, New Castle 11, Connersville 12, Greensburg 13, Greenfield 14.

MAN'S ENEMY (Gus Hill, mgr.): Harlem, N. Y., April 9-14, Providence, R. I., 16-21, New York city 23-28.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): Cleveland, O., April 9-14, Columbus 16, Indianapolis, Ind., 17, Toledo, O., 18, Detroit, Mich., 19-21, Buffalo, N. Y., 23-25, Youngstown, O., 26, Canton 27, Dayton 28.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Meadville, Pa., April 10, Warren 11, Bradford 12, Ridgway 13, Williamsport 14, Wilkes-Barre 16, Scranton 17, Mahanoy City 18, Pottsville 19, Reading 20, Allentown 21, Newark, N. J., 23-May 12.

MARLOWE, JULIA (C. H. Dillingham, mgr.): Detroit, Mich., April 9-14, Dayton, O., 16, Toledo 17, Indianapolis, Ind., 18, 19, Columbus, O., 20, 21, St. Louis, Mo., 23-28.

MATHES CLARA: El Paso, Tex., April 14, Las Vegas, N. M., 16-21.

MATHEWS AND BULGER (Dunne and Ryley, mgrs.): Fall River, Mass., April 11.

MAXAM AND SIGHTS: Redwood Falls, Minn., April 9-14.

MAYO AND CHAMPLIN: Bridgeton, N. J., April 9-14.

MELVILLE, ROSE: Cleveland, O., April 9-14.

MEYERS, IRENE: Carbondale, Pa., April 9-14, Scranton 16-21, Wilkes-Barre 23-28.

MIDNIGHT IN CHINATOWN: Kansas City, Mo., April 9-14, St. Joseph 15, 16, Fall City 17, Lincoln 20, 21, Omaha 22, Sioux City, Ia., 23.

MILLER, HENRY (Chas. Frohman, mgr.): Boston, Mass., March 19-April 14, Providence, R. I., 16-21, Portland, Me., 23, Worcester, Mass., 24, Springfield 25, Waterbury, Conn., 26, Bridgeport 27, New Haven 28.

MISS HOBBS (Charles Frohman, mgr.): Boston, Mass., April 2-21, Chicago, Ill., 23-May 5.

MOHAWK, GO-WON-GO: Chicago, Ill., April 9-14.

MONROE, GEO. W. (Frank E. Baker, mgr.): St. Louis, Mo., April 16-21, Chicago, Ill., 23-28.

MOREY STOCK: St. Joseph, Mo., April 9-14, Carrollton 16-21, Moberly 23-28.

MORRISON COMEDY: Albany, N. Y., April 9-14, Haverhill, Mass., 16-21.

MULDOON'S PICNIC (Yank Newell and George H. Adams): Flint, Mich., April 11, Bay City 12, 13, E. Saginaw 14, Milwaukee, Wis., 16-21.

MURPHY, TIM (T. E. Saunders, mgr.): New York city April 9-14.

MURRAY AND MACK (Joe W. Spears, mgr.): Little Rock, Ark., April 10, Jonesboro 11, Jackson, Tenn., 12, Yazoo City, Miss., 13, Columbus 14, Mobile, Ala., 16, Pensacola, Fla., 17, Montgomery, Ala., 18, Selma 19, Meridian, Miss., 20, Birmingham, Ala., 21, Memphis, Tenn., 23, 24, Nashville 25, Chattanooga 26, Atlanta, Ga., 27, 28.

MY DAUGHTER-IN-LAW (Chas. Frohman, mgr.): New York city Feb. 26—indefinite.

MY INNOCENT BOY: Philadelphia, Pa., April 9-14.

NATIONAL THEATRE (Beck and Nutt, mgrs.): W. Liberty, Ia., April 9-11.

NAUGHTY SAMUEL: Hoboken, N. J., April 12-14.

NETHERSOLE, OLGA (Marcus Mayer, mgr.): New York city April 9—indefinite.

NEXT DOOR (Royer Brothers; J. H. Arthur, mgr.): So. Chicago, Ill., April 10, Hammond, Ind., 11, Pullman, Ill., 12, Niles, Mich., 13, Muskegon 14, Bay City 16, Saginaw 17, Owosso 18, Ann Arbor 19, Kalamazoo 20, Chicago, Ill., 23-28.

O'HOOLIGAN'S WEDDING (George Dupree, mgr.): Frederick, Md., April 10, Hanover, Pa., 11, Reading 16-18, Frankford 19-21.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Brooklyn, N. Y., April 16-21, Chester, Pa., 23, Reading 24, Mahanoy City 25, Hazleton 26, Allentown 27, Elizabeth, N. J., 28.

OLD 81 STEBBINS (Wallace, Gilmore and Co., mgrs.): Cincinnati, O., April 9-14, Dayton 16-18, Columbus 19-21, Toledo 23-28.

O'NEILL, JAS. (Liebler and Co., mgrs.): Colorado Springs, Col., April 10, Pueblo 11, Topeka, Kan., 14, Lincoln, Neb., 16, Des Moines, Ia., 17, Davenport 18, Peoria, Ill., 19, Terre Haute, Ind., 20, South Bend 21.

ON THE STROKE OF TWELVE: Brooklyn, N. Y., April 9-14, Philadelphia, Pa., 16-21.

ON THE SUWANEE RIVER: Stockton, Cal., April 10, Marysville 11, Eugene City, Ore., 13, Salem 14, Portland 16-21, Astoria 23, Centralia 24, Olympia, Wash., 25, Port Townsend 26, Tacoma 27.

OVER THE FENCE (Gus Hill, mgr.): Boston, Mass., April 9-14.

PAIGE, MABEL (Marshall and Co., mgrs.): Houston, Tex., April 9-14.

PAYTON, CORSE, COMEDY (E. M. Gotthold, mgr.): Brooklyn, N. Y., April 9-May 5.

PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Orange, N. J., April 9-14, Newburgh, N. Y., 16-21, Binghamton 23-28.

PAYTON, CORSE, SOUTHERN STOCK (J. T. Macauley, mgr.): Gloucester, Mass., April 9-14, Biddeford, Me., 16-21, Concord, N. H., 22-28.

PEOPLE'S PLAYERS: Galesville, Wis., April 9-14, Durand 16-21.

PERKINS, WALTER (My Friend from India): Philadelphia, Pa., April 9-14, Rochester, N. Y., 16-18, Ithaca 19, Utica 20, 21, Albany 23-25, Oneonta 26, Catskill 27, Bridgeport, Conn., 30.

PIKE THEATRE CO. (D. H. Hunt, mgr.): Cincinnati, O.—indefinite.

QUO VADIS (Aiden Benedict's; H. J. Bernard, mgr.): Greenville, O., April 10, Troy 11, Piqua 12, Urbana 13, Springfield, 14, Lebanon 16, Rushville, Ind., 17, Franklin 18, Columbus 19, Seymour 20, Bloomington 21, Bedford 23, Washington 24, Evansville 26, Brazil 27.

QUO VADIS (Aiden Benedict's; E. C. Summers, mgr.): Henderson, Ky., April 10, Murphysboro, Ill., 11, Belleville 12, Edwardsville 14, St. Louis, Mo., 16-21, Dayton, O., 22-25, Indianapolis, Ind., 27-28.

QUO VADIS (F. E. Whitney, mgr.): New York city April 9—indefinite.

QUO VADIS (D. H. Hunt, mgr.): New York city April 16—indefinite.

REAPING THE WHIRLWIND (J. M. Cooke and W. P. Cullen, mgrs.): Hoboken, N. J., May 3-5, Albany, N. Y., 7-9, Troy 10-12, Paterson, N. J., 14-16.

REHAN, ADA: St. Louis, Mo., April 9-14, St. Paul, Minn., 16-18, Minneapolis 19-21, Lacrosse, Wis., 23, Dubuque, Ia., 24, Cedar Rapids 25, Des Moines 26 Omaha, Neb., 27, 28.

REMEMBER THE MAINE (Eastern; Lincoln J. Carter, prop.): McKeesport, Pa., April 10, Sharon 11, Anderson, Ind., 13, Marion 14, Chicago, Ill., 16-21.

RICE, FANNIE (G. W. Purdy, mgr.): Cincinnati, O., April 9-14, Pittsburg, Pa., 16-21.

ROBER, KATHERINE: Worcester, Mass., April 2-14, Lewiston, Me., 16-21, Bangor, Me., 23-28.

ROBSON, STUART (D. V. Arthur, mgr.): New York city March 19-April 21, Brooklyn, N. Y., 23-28.

ROGERS BROS.: St. Louis, Mo., April 9-14, Springfield, Ill., 16, Peoria 17, Rockland 18, Milwaukee, Wis., 19-21, St. Paul, Minn., 23-25, Minneapolis 26-28.

RUSSELL, DUNBAR AND JAMES COMEDY: Montgomery, Pa., April 9-11, Hughesville 12-14.

RYAN, DANIEL E. (E. A. Schiller, mgr.): Jackson, Mich., April 9-14, Findlay, O., 16-21, Toledo 23-28.

SAG HARBOR (Liebler and Co., mgrs.): Chicago, Ill., March 19-April 14.

SAPHO (Western): Dubuque, Ia., April 10, Cedar Rapids 11.

SECRET SERVICE (Charles Frohman, mgr.): Buffalo, N. Y., April 16-21, Auburn 23, Rochester 24, 25, Ithaca 26, Utica 27, Albany 28.

SEWELL STOCK: Florence, Wis., April 9-11, Crystal Falls, Mich., 12-14.

SHEARER, TOMMY: Paterson, N. J., April 9-14, Red Bank 16-21, Plainfield 23-28.

SHORE ACRES (William B. Gross, mgr.): Winona, Minn., April 10, Decorah Ia., 11, Charles City 12, Dubuque 13, Clinton 14, Sterling, Ill., 16, Dixon 17, Freeport 18, Ottawa 19, Kewanee 20, Peoria 21, Canton 23, Keokuk, Ia., 24, Quincy, Ill., 25, Champaign 26, Muncie, Ind., 27, Springfield, O., 28.

SIDE TRACKED (Eastern; A. O. Scammon, mgr.): Portsmouth, N. H., April 10, Dover 11, Portland, Me., 12-14, Sanford 16, Bath 17, Gardner 19, Waterville 20.

SOTHERN, E. H. (Daniel Frohman, mgr.): Harlem, N. Y., April 9-14, Brooklyn 16-21, Newark, N. J., 23-28.

SOWING THE WIND: Grand Rapids, Mich., April 9-11, Muskegon 12, Erie, Pa., 16, Hazleton 17, Shamokin 18, Bridgeport, Conn., 20, 21, New Haven 23-25, Troy, N. Y., 27, 28.

SPOONER DRAMATIC: Charlotte, N. C., April 9-14.

SPOONERS, THE: Haverhill, Mass., April 9-14, Lawrence 16-21, Lynn 23-28.

SUCH IS LIFE: Columbus, O., April 23-25.

SUPERBA: Holyoke, Mass., April 12.

TEN NIGHTS IN A BAR ROOM: Plainfield, N. J., April 10, Paterson 12-14.

TEN NIGHTS IN A BAR ROOM (Booth's): Frankford, Pa., April 16, 17, Wilmington, Del., 18, Reading, Pa., 19-21.

THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis.—indefinite.

THE AIR SHIP: Fairfield, Ia., April 11.

THE AMERICAN GIRL (A. O. Scammon, mgr.): Hartford, Conn., April 9-11, Bridgeport 12-14, Lynn, Mass., 16-18, Nashua, N. H., 19, E. Pepperell, Mass., 20, Woonsocket, R. I., 21, Hyde Park, Mass., 24, Portsmouth, N. H., 25 Portland, Me., 26-28.

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Dayton 19, Indianapolis, Ind., 20, 21, Pittsburg, Pa., 23-28.
CORINNE (Junius Howe, mgr.): Chicago, Ill., April 9-14.
DANIELS, FRANK (Kirke La Shelle, mgr.): Washington, D. C., April 9-14.
DE ANGELIS JEFFERSON (John P. Slocum, mgr.): New York city April 9-14, Carbondale, Pa., 16, Wilkes-Barre 17, Scranton 18, Reading 19, Allentown 20, Easton 21, Lebanon 23, Harrisburg 24, Williamsport 25, Altoona 26, Johnstown 27, Uniontown 28.
DESHON OPERA: Altoona, Pa., April 9-14.
DEVIL'S AUCTION (Chas. H. Yale, mgr.): Grand Forks, N. D., April 17, Fargo 18.
GRAU OPERA (Jules Grau, mgr.): Aspen, Col., April 10.
HERALD SQUARE OPERA: Washington, N. C., April 10, 11, Greenville 12, 13, Kinston 14, Newbern 16-21.
HOPPER, DE WOLF (E. R. Reynolds, mgr.): Louisville, Ky., April 10, 11, Nashville, Tenn., 12, Memphis 13, 14, New Orleans, La., 15-21, Mobile, Ala., 23, Montgomery 24, Birmingham 25, Atlanta, Ga., 26, Macon 27, Savannah 28.
JACK AND THE BEANSTALK: Toronto, Can., April 9-14, Lockport, N. Y., 16, Niagara 17.
LOUISE BREHANY OPERA: Kamloops, B. C., April 10, Revelstroke 11, New Denver 12, Kaslo 14.
NIELSEN, ALICE (Frank J. Perley, mgr.): Boston, Mass., April 16-28.
PACKARD, DAN, OPERA: Knoxville, Tenn., April 2-14.
ROBINSON COMIC OPERA (Frank V. French): Hartford, Conn., April 9-14, Pittsfield, Mass., 16-21.
SPENCER OPERA: Louisville, Ky., April 23-June 2.
THE CASINO GIRL (George W. Lederer, mgr.): New York city March 19-indefinite.
THE EVIL EYE (Sidney R. Ellis, mgr.): Winona, Minn., April 10, Dubuque Ia., 11, Cedar Rapids 12, Marshalltown 13, Des Moines 14, Omaha, Neb., 15-18, Denver, Col., 23-28.
THE TELEPHONE GIRL (F. G. Ross, mgr.): Detroit, Mich., April 9-14, Toronto, Can., 16-18.
WILBUR OPERA: Newark, N. J., April 16-June 2.
WILBUR-KIRWIN: San Antonio, Tex., April 9-14.
WILSON, FRANCIS: Philadelphia, Pa., March 26-April 14, Boston, Mass., 16—indefinite.

VARIETY.

A SOCIAL MAID: Philadelphia, Pa., April 9-14.
AMERICAN BURLESQUERS (W. B. Watson, mgr.): St. Louis, Mo., April 9-14, Milwaukee, Wis., 16-21, Chicago, Ill., 22-May 5.
AMERICAN MOTOGRAPH (John H. Garrison, mgr.): Toronto, Can., Jan. 29—indefinite.
AUSTIN ALL STAR CO.: Vineland, N. J., April 11, Salem 12, Bridgeton 13, 14, Havre de Grace, Md., 16, Lebanon, Pa., 17, Shamokin 18, Scranton 19-21.
BIG GAIETY (Rice and Barton): Paterson, N. J., April 9-14, New Haven, Conn., 16-18, Springfield, Mass., 19-21.
BIG SENSATION (Matt J. Flynn, mgr.): Washington, D. C., April 9-14.
BOHEMIAN BURLESQUERS (Miner and Van, mgrs.): Cincinnati, O., April 9-14, Columbus 16-28.
BON TON BURLESQUERS: Providence, R. I., April 9-14.
BOWERY BURLESQUERS (Hurtig and Seamon, mgrs.): Brooklyn, N. Y., April 2-14.
CRACKER JACKS (Robert Manchester, mgr.): Philadelphia, Pa., April 9-14, New York city 16-21, Boston, Mass., 23-28.
DAINTY DUCHESS: Baltimore, Md., April 9-14.
FADS AND FOLLIES (W. E. Bissell, mgr.): Buffalo, N. Y., April 9-14, New York city 16-May 5.
FRENCH MAIDS:: Baltimore, Md., April 9-14.
GAY MASQUERADERS (Gus Hill): Chicago, Ill., April 9-14, Milwaukee, Wis., 16-21, Detroit, Mich., 23-28.
HIGH ROLLERS: Brooklyn, N. Y., April 9-14.
HOWARD, MAY: Pittsburg, Pa., April 9-14.
INDIAN MAIDENS: New York city April 9-14.
IRWIN BROS.': Newark, N. J., April 9-14.
JACK, SAM T.: Grand Rapids, Mich., April 9-14.
LONDON BELLES: Indianapolis, Ind., April 9-14.
MAJESTIC BURLESQUERS: New York city April 2-14.
MANHATTAN BURLESQUERS: New York city April 9-14.
NEW YORK STARS (Gus Hill, mgr.): Jersey City, N. J., April 9-14, Providence, R. I., 16-21, Montreal, Canada, 23-28.
OCTOROONS, ISHAM'S: Columbus, O., April 12-14.
REILLY AND WOODS': Buffalo, N. Y., April 9-14.
RENTZ-SANTLEY (Abe Leavitt, mgr.): New York city April 9-21.
RENTZ-SANTLEY (Western): Zanesville, O., April 10.
RICE AND BARTON GAIETY: Paterson, N. J., April 9-14.
ROSE HILL ENGLISH FOLLY: Albany, N. Y., April 9-11, Troy 12-14.
ROYAL BURLESQUERS (Clark Bros., mgrs.): Philadelphia, Pa., April 2-14.
SOUTH BEFORE THE WAR (John Clark, mgr.): Auburn, Ind., April 10, Bryan, O., 11, Defiance 12, Delphos 13, Lima 14.
TAMMANY TIGERS (Eastern; Gus Hill, mgr.): Jersey City, N. J., April 9-14, Providence, R. I., 16-21, Montreal, Can., 23-28.
TAMMANY TIGERS (Western; Gus Hill, mgr.): Chicago, Ill., April 9-14, Milwaukee, Wis., 16-21, Detroit, Mich., 23-28.
UTOPIANS (T. W. Dinkins, mgr.): New York city April 2-21.
VANITY FAIR (Gus Hill): Detroit, Mich., April 9-14.
WEBER AND FIELDS' STOCK: New York city Sept. 7—indefinite.

MINSTRELS.

BEACH AND BOWERS: Marinette, Wis., April 10, Menominee, Mich., 11, Iron Mt. 12, Escanaba 13, Green Bay, Wis., 15, Oconto 16, Shawano 17, Merrill 18, Wausau 19, Rhinelander 20, Marshfield 21.
CULHANE, CHACE AND WESTON'S: Montoursville, Pa., April 10, Hughesville 11, Towanda 12, Athens 13, Tunkhannock 14, Pittston 16, Carbondale 17, Deposit, N. Y., 18, Binghamton 20, 21, Greene 23, Walton 26, Delhi 27, Oneonta 28.
DIAMOND BROTHERS: Oneonta, N. Y., April 11, Oneida 13, Syracuse 14.
FIELD, AL. G.: Dayton, O., April 10, Columbus 11, Marion 12, Bucyrus 13, Sandusky 14, Mansfield 16, Wooster 17, Massillon 18, Salem 19, E. Liverpool 20, Wheeling, W. Va., 21, Steubenville, O., 23, Bellaire 24, Barnesville 25, Newark 26, Nelsonville 28, Charleston, W. Va., 30.
NASHVILLE STUDENTS (Rusco and Holland): Perry, Ok. T., April 10, Ponca City 11, Arkansas City, Kan., 12, Winfield 13, Wichita 14, Newton 16, Hutchinson 17, Sterling 18, Great Bend 19, Larned 20, Kinsley 21, Dodge City 23, Garden City 24, Lamar, Col., 25, La Junta 26, Pueblo 27, Colorado Springs 28.
OTIS BOWERS AND AL. BUSBY'S MINSTRELS (Al. J. Busby, mgr.): La Crosse, Wis., April 13, 14.
RICHARDS AND PRINGLE'S (Rusco and Holland): Crookston, Minn., April 10, Grand Forks, N. D., 11, Grafton 12, Winnipeg, Man., 13, 14, Detroit, Minn., 16, Brainard 17, Duluth 18, W. Superior, Wis., 19, Ashland 20, Antigo 21, Wausau 23, Tomahawk 24, Merrill 25, Marshfield 26, Steven Point 27, Ripon 28.
RUSCO AND HOLLAND'S: Baraboo Wis., April 10, Chippewa Falls 11, Eau Claire 12, La Crosse 13, Winona 14, Minneapolis, Minn., 16-18, St. Paul 19-21.
SUN'S, GUS: Ludington, Mich., April 10, Manistee 11, Traverse City 12, Petoskey 13, Sheboygan 14, St. Ignace 16, Sault Ste. Marie 18, Manistique 19, Ishpeming 21, Iron Mt. 24, Escanaba 25, Menominee 26, Oconto, Wis., 27, Green Bay 28, Oshkosh 29.
VOGEL AND DEMING'S (John W. Vogel, mgr.): Decatur, Ill., April 10, Bloomington 11, Kankakee 12, Chicago 15—indefinite.
WEST, WM. H.: San Francisco, Cal., April 9-14.

MISCELLANEOUS.

ASCETEAM TRIO AND JOHNSON SWISS BELL CONCERT: Lock Haven, Pa., April 10, Renovo 11, Emporium 12, Johnsonburg 13, Kane 14, Warren 16, Union City 17.
BUFFALO BILL: New York city April 23-May 5.
CARRINGTON GREATER AMERICA: Logan, U., April 9, 10, Smithfield 11, 12, Richmond 13, Preston 14, Park City 16, 17, Provo 18, 19, Lehi 20, 21.
CINEMATOSCOPE CO.: Fulton, Mo., April 11, 12, Lexington 13, 14.
EDNA AND WOOD: En route through Chili, S. A.
FALKNER'S ENTERTAINERS: Yorktown, N. Y., April 9-14.
FAY, ANNA EVA: St. Joseph, Mo., April 9-14.
FOREPAUGH-SELLS CIRCUS: New York city April 4-21.
GENTRY'S DOGS AND PONIES: Little Rock, Ark., April 12-14.
GRIFFITH (Hypnotist): Shreveport, La., April 8-14.
HERRMANN, LEON: Grand Rapids, Mich., April 11, Hamilton, Canada, 13, 14.
HILLYER'S WONDERS (Clark Hillyer, mgr.): Ashburn, Ga., April 10, 11.
HOWE'S MOVING PICTURES: Warren, O., April 10, Ashtabula 11, 12.
KELLAR: Providence, R. I., April 9-11, Newark, N. J., 16-21, Philadelphia, Pa., 23-28.
KNOWLES, THE (Hypnotist): Des Moines, Ia., April 9-14, Marshalltown 16-21, Boone 23-28.
KONORAH (Max and William Berol, mgrs.): En route through Japan and China.
LENNA HOWE ORCHESTRA: Portland, Me., April 9-14, Salem, Mass., 16-21.
MAX BENDIX CONCERT CO. (Dunston Collins, mgr.): Joplin, Mo., April 10, Springfield 12.
NASHVILLE STUDENTS (Thearle's): Gallup, N. M., April 10, Albuquerque 11, Santa Fe 12, Las Vegas 13, 14, Trinidad, Col., 16, Las Animas 17, Rocky Ford 18, Pueblo 19.
PADEREWSKI, IGNACE: Portland, Ore., April 11, Tacoma, Wash., 12, Seattle 13, Victoria, B. C., 14, Spokane, Wash., 16, Helena, Mont., 17, Butte 19, Salt Lake City, U., 21, Denver, Col., 23, Colorado Springs 24, St. Paul, Minn., 26, Minneapolis 27.
PERKINS, ELI: Cisco, Tex., April 10, Colorado 11, Big Springs 12, Childress 14.
SEVENGALA (Walter C. Mack, mgr.): Jackson, O., April 9-14, London 16-21, Urbana 23-28.
WALSH, HENRY (Quincuplexal): Granville, N. Y., April 9-14, Middlebury, Vt., 16-21.

(Received too late for classification.)

BOSTON LADIES' SYMPHONY ORCHESTRA: Hamilton, Ont., April 10, Woodstock 11, Brantford 12, Stratford 13, Goderich 14, Clinton 16, Seaforth 17.
CHICAGO OPERA: Bloomington, Ill., April 17, La Salle 18, 19, Belvidere 20, Rockford 21, Anderson, Ind., 23, 24, Peru 25, Danville, Ill. 26, 27, New Castle, Ind., 28, Ft. Wayne 30.
CHAPMAN-WARREN (Earl P. Adams): St. Petersburg, Fla., April 12-14, Lakeland 16, Barton 17, 18, Ocala 19-21, Pensacola 23-28.
FAUST (C. W. Purvis, prop.; J. L. Buford, mgr.): Montevideo, Minn., April 10, Pipe Stone 11, Luverne 12, Worthington 13, Spirit Lake, Ia., 14.
HOWARD-DORSET: Clinton, Ill., April 9-14, Crawfordsville, Ind., 16-21.
KELLY-KENT: Green Bay, Wis., April 9-14, Oshkosh 16-21.
LITTLE TRIXIE (Fred Robbins, mgr.): Pontiac, Ill., April 12, Bloomington 14, Peoria 15, Canton 16.
MORRISON, JULIA: Albany, N. Y., April 16-18, Paterson, N. J., 19-21, Worcester, Mass., 23-28.
PAIGES, THE: Bethlehem, Pa., April 9-14.
PRICE-ARINGTON: West Plains, Mo., April 9-11, Willow Springs 12-14.
THE HONEYMOON (May Stewart): Marianna, Ark., April 11, Lonoke 12, Conway 13, Morrilton 14, Russellville 16, Dardanelle 17, Russellville 18.

MATTERS OF FACT.

Mudge and Morton report that The Katzenjammer Kids company, now in its twenty-ninth week, is still very successful. Mudge and Morton will have a novelty next season.

The South Before the War company has been successful in Texas and through the South, and is now playing in Indiana. Jack Symonds, the monologist, is now playing Uncle Eph.

G. A. Stryker as Giovanni Zilletto in The Dagger and the Cross has been noticed especially for his artistic portrayal of this libertine character. The company wil play a return date in Newark, N. J., April 23-28.

Lent has not affected the business of Sorrows of Satan. The return dates of the play in Columbus and Indianapolis resulted in business larger than that of the first visits. The engagement at the Lyceum, Detroit, last week was also very successful.

Roster of Hill's Players: Rachel May Clark, Dorothy Horr, Mae Maxwell, Edith Lewis, Amee Commons, Ida Anderson, E. S. Laurence, Charles Carruthers, John Justus, Jack Doyle, John Commons, Claire Commons; L. Rufus Hill, proprietor and manager.

Julia Morrison will begin her starring tour in Doré Davidson's A Day of Reckoning, April 16, at Albany, N. Y.

Manager Dick Ferris, of Ferris' Comedians, will leave Terre Haute for New York this evening. While in this city he will begin organization of his two companies, Ferris' Comedians and the Grace Hayward company, for next season's tours. Charles A. White, now representing Ferris' Comedians, has been re-engaged by Manager Ferris to manage the Grace Hayward company.

The Effie Carlton company, under management of H. G. Carlton, are meeting with success over the Eastern circuit, return dates being offered everywhere.

Cora Leslie is winning success as Miss Muffet in Jack and the Beanstalk. The press speak in high praise of her work and say she is pretty and sings and dances delightfully.

W. B. Watson's American Burlesquers, now in their thirtieth week, will finish their season in nine weeks. Manager Watson claims he has made more money up to the present time than he has the past three seasons put together. He has engaged for the rest of this season Scanlon and Stevens and the Brothers Sancrants in place of Sherman and Railston. Mrs. Jeannette Dupre Watson received a beautiful basket of flowers from the Indianapolis Bowling Club at the Hotel English during the engagement in that city. Miss Dupre is designing gorgeous costumes for the Americans for next season. William Fetters is now painting scenery at his studio in the Walnut Street Theatre, Philadelphia.

The E. J. Carpenter company includes Edmund J. Crane, formerly director of the Alcazar, San Francisco; Charles Bertram, Thomas J. Langdon, Augustus Lamar, William A. Young, George L. Macfarlane, Elsie Mackay, Sadie Boyd, Jessica Clarke, Kate Holland, and Bertie Clarke. Andy Mackay is ahead.

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J. E. Comerford, with his dramatic recital on the United States life saving service, is easily the leading feature of the programme at Keith's Theatre this week. . . . —*Boston Transcript.*

KEITH'S THEATRE.—The contention that it does not really matter much how you move vaudeville audiences, whether to tears or laughter, so long as you appeal to their emotions, was fairly tested at Keith's yesterday, and measured by the applause bestowed on both features, the criticism seems to be a just and proper one. Sandwiched in between two of the funniest single entertainers in the profession Ezra Kendall and George W. Monroe, J. E. Comerford gave a most interesting description of the work performed at the life saving stations along ape od, and was listened to with the deepest interest. Mr. Comerford concluded with a thrilling reading of "The Old Volunteer Crew," and that there was use for handkerchiefs at the end was to the credit of those who listened. The act is a novelty and made a great hit.—*Boston Herald.*

Address 180 Tremont St., Boston.

LILLIAN LAWRENCE, Leading Woman, Castle Square Theatre, Boston, Mass.

A GOLD MINE.—Miss Lawrence in her time has played many parts, some with rare taste and judgment, some in a perfunctory manner some in a manner to be criticised, but last night she got away from every tradition of herself and gave a charac er in a way she has not done the like of in a long time. The role was that of Mrs. Meredith, the wealthy and engaging widow who learns to admire the qualities of Miss Woolcott, and she was admirable in th whole, faithful in the details and in perfect harmony with the other characters. She was not Miss Lawrence she was no copy of any other actress—she was the character she portrayed. She was a most enjoyable exhibition of her powers when at her best, and it showed what she is capable of, and should convince the management and patrons that such a talented woman is robbing the country at lar,e as long as she stays with the Castle Square Company. This does not suggest that Miss Lawrence ought to go into her own company, but it does warn those into rested that in such comedies as the present Miss Lawrence is a mighty power, and she would be justified in skipping out where she should properly be.—*Boston Journal, April 3.*

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City now one of the best one-night stands in Northwest, having recently secured the Wisconsin Central Railroad Car Shops, Locomotive Shops and Division Headquarters. Cost of installing plant will exceed $400,000.00. Employment to 1,000 men with weekly pay-roll over $20,000.00. Many additional large manufacturing industries give average weekly payroll of $50,000.00. Theatre, ground floor, Large stage, steam heated, seats 1,000. New booking season 1900-1901, standard attractions only. Good April, May and June time open this season.

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WANTED—Present address of Jeannette Hibbard, last heard of in the chorus of Julius Grau Opera Co., traveling South. C. B. HUBBARD, MIRROR office, N.Y. City.

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TELEGRAPHIC NEWS

CHICAGO.

Echoes of the Columbia Fire—Bills Present and in Prospect.

(Special to The Mirror.)

CHICAGO, April 9.

With the Columbia in ashes it was but natural that the playgoers should bump into the surviving playhouses, and during last week the other theatres were well filled. It may have needed such an incentive to induce them to take in Sag Harbor without Herne and such a reminiscence as in Old Kentucky, but the fact remains that Frank Munroe played the Herne part well, and the pickaninny band lent its combined worth to a vociferous production of the Kentucky melodrama at McVicker's, where, after its sixth season in Chicago, it opened the second and last week of its engagement last night before a large audience. Harry Bradley makes the hit.

A witness in my court the other day was asked if he knew Alexander Shrewsbury, one of the partners to the suit. He said that he did, and when asked what sort of a man he was, he replied, "I think Shrewsbury is a lobster." Of course, he was under oath, but I believe, from what I know of sea food, that Shrewsbury is an oyster. Regards to Charlie Rector; Willie Collier, please write.

When it was learned that James A. Herne would not be able to return to Chicago to finish the engagement of Sag Harbor at the Grand Opera House it was deemed advisable by the management to fill a Columbia date canceled by "the fire fiend," and to "take on" Denman Thompson for a week in The Old Homstead. So the genial Denman was greeted by a large audience last night at the Grand and will fill in the week before May Irwin opens next Sunday night as Sister Mary. Richard Mansfield will follow Miss Irwin.

Otis Skinner arrived here last Sunday and is now deeply engaged in rehearsals for the McVicker's production of his new play, Prince Otto, on April 22. This is a relief to his manager, Joseph J. Buckley, who is consequently released from his task of looking at the map with a microscope to discover new Skinner towns.

After the destruction of the Columbia it was decided to cancel the week of The Surprises of Love, in spite of the fact that it meant the scratching of Eric Hope for the second time on this track, and the Rogers Brothers opened their second and last week at Powers' last Sunday. They did well there and on Thursday afternoon participated in a benefit for the employes of the Columbia, from which was realized some $1,500. The feature of the bill was the splendid singing of Jessie Bartlett Davis, who knows all the old Columbia boys by name.

To-night Maude Adams began a farewell engagement in The Little Minister at Powers'. Irving and Terry will follow for a week in repertoire.

It required but a very short time for the patrons of Hopkins' to learn what awful rot the version of Sapho was, and yesterday Quo Vadis returned hurriedly for a week, to be followed next Sunday by Around the World in Eighty Days.

A week ago George W. Irish, treasurer of the Criterion, received a typewritten letter of dismissal from Manager Lincoln J. Carter, and he was so overcome by its contents that he did not read the postscript, which was: "Remember, dear George, that this is April 1." And it cost him $3.85.

Corinne and Louis de Lange appeared yesterday at the Great Northern in The Little Host, following Secret Service, and will be succeeded next week by Hello, Bill.

The Castle Square Opera company seems to be running the gamut of the nationalities at the Studebaker. Last week The Flying Dutchman was given, and this week The Bohemian Girl is the bill.

Blanche Walsh and Melbourne MacDowell will be seen at McVicker's next week in Cleopatra. Mabel Amber, by the by, will not appear with Otis Skinner, who follows on April 23, and Grace Filkins will play the Countess. Nannette Comstock will have a leading role, while Mr. Skinner's charming wife, Maud Durban, will make her reappearance on the stage as a peasant girl.

When the Columbia burned the new lessee was C. E. Kohl, of Kohl and Castle, who was to put the Hopkins' stock in there in the Fall. As yet plans for a new house are at sea and Manager Davis is writing his letters on the stationery of the new Illinois.

Preparatory to the big production of As You Like It next week the Dearborn stock revived The Dancing Girl yesterday.

Johnson's Widows, with vaudeville on the side, is the bill this week at Jim Hutton's Lyric, and as a dash of novelty they are doing Sapho in twenty minutes and a soprano is singing "The Holy City."

Gus Pixley and Billy Lytell followed the Brothers Byrne in Eight Bells over at the Academy of Music yesterday, presenting Three of a Kind, and up at the Alhambra, How Hopper was Side Tracked was followed by Human Hearts.

Over at the Bijou yesterday The Heart of Chicago made way for Remember the Maine, and at the Criterion Go-Won-Go Mohawk presented The Indian Mail Carrier.

Two of the local burlesque houses and two of the dime museums are presenting Sapho in some form, and the lower middle classes are buying the book at ten cents a copy and then demanding their money back.

The Thomas concert season is nearing an end, and the twentieth of the series will occur at the Auditorium next Friday afternoon, with George Proctor, the Boston pianist, as the soloist.

The big brass "C" which was upon the front door of the Columbia Theatre was found in the ruins and shipped to Alice Nielsen as a souvenir.

"BIFF" HALL.

BOSTON.

Holy Week at the Hub—Leonora Bradley Married—Bills Current.

(Special to The Mirror.)

BOSTON, April 9.

At the Castle Square The Private Secretary holds the stage until Quo Vadis is ready, April 16. John Craig is seen in William Gillette's old part, and the comedy players of the organization are in the cast. Lillian Lawrence is resting, apparently in preparation for Quo Vadis.

Grand Opera House patrons have Over the Fence as the play for this evening, with John C. Rice and Sally Cohen at the head of the cast. Thomas E. Shea was exceedingly successful last week, Dr. Jekyll and Mr. Hyde proving more of a drawing hit than ever. He comes back early next season and will feature The Voice of Nature, by Theodore Kremer.

For the stock at the Bowdoin Square the melodrama of the week is The Pulse of New York, which has vaudeville specialties introduced. Marion Manola Mason finds her name as large as that of the play, and the other interpolations are by the Verdi Ladies' Quartette, of which Phil May is a special favorite, Myers and Murphy, John Purcell and Arthur Lane.

Annie Russell has a success in Miss Hobbs at the Hollis. Charles Richman and Mrs. Gilbert share honors.

A Runaway Girl has more than duplicated its hit of last year and James T. Powers scores as well as ever. Paula Edwardes has shown us how the cockney girl should be played and shares the honors with Mr. Powers, while Marie Celeste is happy in the role formerly allotted to Virginia Earle and Ethel Jackson. This is the last week.

Henry Miller in The Only Way ends his engagement at the Museum on Saturday.

Mam'selle 'Awkins cavorts still at the Columbia, and the engagement promises to prove successful if it is not continued too long. There is no truth in the rumor that Elfie Fay is going to leave the company.

Coralie and Company will be withdrawn from the Park after this week, but the company will remain one week longer and will revive Make Way for the Ladies.

The Midnight Alarm is the play of the week with the stock at the Grand, and the souvenir photographs which were given away were those of J. J. Owens.

Alice Nielsen and company are resting during Holy Week. Thomas E. Shea's company also suspends playing this week, while Mr. and Mrs. Shea go to Belfast, Me. They will resume their tour at Lowell, April 16.

Lotta Crabtree was in Boston last week.

William Seymour made a flying visit to Boston last week and then returned to New York to rehearse The New Minister, by Denman Thompson and George W. Ryer. Among Mr. Seymour's engagements for the Fall are the preparations for Roland Reed's new play, which will open the Museum, and the new productions of Liebler and Company, after which he will go to the Metropolitan Opera House for the remainder of the season, succeeding Frank W. Sanger.

Charles W. Arnold, formerly press representative of the Grand Opera House and well known to every theatrical man here, was indicted on a charge of forgery last week by the Suffolk County Grand Jury.

Rachel Booth's sudden illness prevented her from appearing in A Runaway Girl at the Tremont, but it has proved less serious than was feared and she will soon be able to return to the stage.

They are going to revive The Lady Slavey at the Columbia with a cast including Dan Daly, Cyril Scott, James Peakes, Nicholas Burnham, Madge Lessing and La Petite Adelaide. The paragraphs say that strong efforts are being made to secure Marie Dressler for her original character, but as Miss Dressler's sketch partner, Adele Farrington, is announced among the principals, it's pretty safe to guess that she will be there.

Leonora Bradley's wedding yesterday was one of the interesting events of the Spring, and there was not a patron of the Castle Square who would not have liked to have been present at the home of Mr. and Mrs. P. H. Coakley, 79 West Rutland Square, when Miss Bradley became the bride of Charles Darwin Bartholomew, of Springfield, son of a well-known physician of that city. Miss Bradley has made an enviable success during the present season at the Castle Square, and her admirers are glad to know that she will not retire from the stage. The couple will make their home in Boston for the present. Rev. H. O. Hannan performed the ceremony and the bride was given away by Mr. Coakley. William B. Bartholomew, the groom's brother, was best man. The ushers were Charles Mackay, Tony Cummings, Lindsay Morison and Max Heindl, all of the Castle Square company. The parlor in which the ceremony was performed was beautifully decorated with palms, Easter lilies, azaleas and roses. The bride's dress was of white brocade showered with small bouquets of pink rosebuds and heliotrope and trimmed with festoons of Renaissance lace looped with rosettes of white chiffon. Her ornaments were of Oriental pearls and pink coral. Among the presents was a handsome belt of disks from twenty-three of the bride's friends in Baltimore, where she played so successfully a year ago. Each disk was engraved with the monogram of the giver.

The Boston police made a bull of it in regard to the sale of "Sapho." The board issued an order to stop the sale of the novel by hawkers on the street, and a thick-headed patrolman went to the leading book stores and ordered the books out. As a result there was consternation, but it did not begin to compare with the consternation and irritation of the police commissioners when they found out what had been done. By the way, Manager Chamberlyn had a production of Sapho offered to him almost immediately after the acquittal of Olga Nethersole. He declined it, and the puzzle is to find where Sapho can be played in Boston.

Rienzi de Cordova, of The Only Way, was called to New York by the death of his father, Altamont de Cordova, the stock broker.

The "Tech" boys made a great success with their production of The Medicine Man last week. It was a legitimate comic opera by Samuel Merwin, music by Clarence Dickinson, both Westerners, had many bright points, and was capitally presented. Hits were made by Charles V. Merrick with imitations of Frank Daniels, and Allen W. Rowe, with a dance, which was the best thing in the bill. The "Tech" ballet proved as well managed as student theatricals have shown in Boston.

Rose Clark, of Mam'selle 'Awkins, denies the truth of the report telegraphed from New York that she had skipped a board bill in that city. The only skipping that she does is in the chorus at the Columbia.

Mrs. Erving Winslow read Paolo and Francesca in Pierce Hall last week, making another success.

At the Spiritual Temple one night last week they performed a two-act play entitled Retribution, which was certainly a novelty in one respect. In the first act the scene was laid in a Southern plantation in slavery times and in the second the actress reappeared in spirit life.

JAY BENTON.

PHILADELPHIA.

Holy Week Bills—At the Stock Houses—Vaudeville.

(Special to The Mirror.)

PHILADELPHIA, April 9.

Broadway to Tokio opened to-night for two weeks at the Broad Street Theatre. It is a gorgeous production, with a fine cast. Fay Templeton, Otis Harlan, Joe Ott, Joseph M. Sparks, and favorites were seen to advantage. The ballet is one of the most beautiful ever seen here. Virginia Calhoun in Borderside April 23.

Francis Wilson is in his second and last week at the Chestnut Street Theatre. The Girl from Maxim's April 16. Anna Held April 23.

The Sign of the Cross is at the Chestnut Street Opera House. This is their final engagement prior to their return to England. The Mask and Wig Club of the University of Pennsylvania will play their annual engagement Easter week with a new burlesque, Mr. Aguinaldo of Manila. Mr. and Mrs. Kendal April 23. Wheels Within Wheels April 30.

My Friend from India, with Walter E. Perkins and with an excellent supporting company, is the week's offering at the Park Theatre. Creston Clarke opens April 16 for an indefinite period.

My Innocent Boy, with Edward M. Favor and Edith Sinclair as the stars, is the bill at the Auditorium. In the company are Maurice Hagemann, Wallace Campbell, Charles F. Schroeder, Miles and Nitram, Howell and Emerson, Kessler and Reed, Laura Linden, Annie Evelyn, Beasy Hazleton, Lillie La Verde, and the Nelson Sisters. It is a bright entertainment, and opened to a large house. The society event of the season will be Mrs. Fiske's engagement in Becky Sharp, opening April 16. The prices have been raised to $2 for orchestra, and 50 cents for the gallery, and in spite of this the house nearly sold out for the opening week.

Owing to the sudden termination of the Quo Vadis engagement at the Walnut Street Theatre, which was originally intended to run for six weeks, and close the season, The Rounders, with Thomas Q. Seabrooke, billed as the star; Dan Daly, specially engaged for his original role, and Madge Lessing, opened to-night for indefinite time.

At the Girard Avenue Theatre the Durban-Sheeler Stock company are giving The Corsican Brothers. Walter Edwards enacts the dual role, and is ably supported by Rose Stahl, Emma Maddern, and others. Next week, The Shaughraun.

At Forepaugh's Theatre, Frou-Frou, by Carrie Radcliffe in the title-role, supported by John J. Farrell and other members of the stock company, is creditably performed. Humanity, April 16.

The City of New York, at the National Theatre, is an exciting melodrama. Annie Ward Tiffany, Walter Fessler, and Nettie Traband are in the cast. Two Little Vagrants April 16. King of the Opium Ring April 23.

The Standard Theatre Stock company, headed by Mortimer Snow and Charlotte Tittell, presents The Crime of the Century. Eagle's Nest April 16.

The Irish Alderman, with Charles F. McCarthy, Josie Sisson, and J. P. Sullivan, is at the People's Theatre this week. On the Stroke of Twelve will follow. Kellar April 23. Across the Pacific April 30.

Dumont's Minstrels continue their lively burlesques of last week at the Eleventh Street Opera House. Hughey Dougherty receives his annual testimonial April 26.

Keith's Theatre presents its usual large array of noted players. This is the secret of his great success. The bill introduces Cora Tanner and company in My Husband's Model, Little Fred and his trained animals, Mr. and Mrs. Arthur C. Sidman, Filson and Erroll, Wills and Loretto, Barnes and Sisson, Mr. and Mrs. Robyns, Dixon, Bowers and Dixon, Brothers Forrest, Vandy, Frank's Trio, Terry and Lambert, Emerson and Omega, Frank Whittman, De Bierre, and the biograph. Next week, Joseph Hart and Carrie De Mar.

The current bill at the Grand Opera House presents Marie Tavary, James and Bonnie Thornton, Press Eldridge, Genaro and Bailey, Three Polos, Hall and Staley, Anderson, Allen and Appleton, Carmen Sisters, and Murphy and Willard. April 16, Della Fox.

Charles H. Yale, manager of The Devil's Auction, The Evil Eye, and other attractions, who for many years has made this city his home, will move next week to New York, where he has established his office.

Enoch Arden will be rendered by David Bispham at Witherspoon Hall, April 28.

Paderewski's farewell appearance in this city will take place May 5 at the Academy of Music.

S. FERNBERGER.

ST. LOUIS.

In the Ozarks Produced—Castle Square Opera Company Triumphs—Benefits to Come.

(Special to The Mirror.)

ST. LOUIS, April 9.

Ada Rehan, who has not been in St. Louis for eleven years, made her appearance this evening at the Olympic in The School for Scandal. Miss Rehan will also present As You Like It, The Country Girl and A Happy Pair, and The Taming of the Shrew during the week. Her supporting company includes George Clark, White Whittlesey, Charles Harbury, Eugene Ormond, Wilfred Clark, De Witt Jennings, R. S. Piggott, Foster Larder, Clement Hopkins, Mabel Roebuck, Louis Draper, Virginia Navarro, Carrie Clinton, and Margaret Owen. Because She Loved Him So April 16.

The Rogers Brothers In Wall Street opened a week's speculation at the Century Sunday evening. Next week, The Belle of New York.

Le Roy and Clayton in Hogan of the Hansom and Eckert and Berg in Little Pee Weet are the features of the Columbia's bill. Other entertainers are Charles A. Gardner, Jim and Fanny Donovan, Amann and Hartley, May Wentworth, Harris and Fields, O'Brien and Buckley, Deaves' marionettes, Hodgkins and Leith, La Petite Mathilde, Traske and Gladdin, and the kinodrome.

Colonel Hopkins' St. Louis Stock company returned home from Chicago Sunday, and are producing for the first time on any stage In the Ozarks, a play on Missouri life by a St. Louis author, Charles Guildehaus. In the Ozarks is a simple story of the people of the Ozark country; it is written by a man who understands these people, and who has devoted much of his life to the study of literature. This week's vaudeville is again headed by Lawrence Hanley and Victory Bateman in scenes from Hamlet; others are McMahon and King, and Julian Rose. Next Sunday, The Merchant of Venice.

At the Grand this week we have The Girl from Chili, with the following people: Edna Ellsmere, Fay Courtney, Mabel Rainsford, Mae Baxley, Russell Bassett, De Witt Clinton, Frank Bacon, and Harry Langley. Quo Vadis was booked at the Grand for the week of April 15, but the attraction has been canceled and Corinne in The Little Host has been substituted.

Manager Garen has A Romance of Coon Hollow for his Havlin patrons this week. In this company are Joseph Gobay, J. A. Walsh, Fred J. Woodward, Stanley Johns, Louis Armot, Madge Neville, Nellie Ware, and Grace Beebe. The Heart of Chicago is underlined.

Down at the Standard Manager Butler is offering the Merry Maidens. The London Belles follow.

Manager Gumpertz informs me that the Delmar Garden improvements are progressing very rapidly, and he expects to have everything in readiness to open this new resort about May 20.

As I predicted in THE MIRROR last Monday, the Lohengrin week was the most successful of the long Castle Square Opera season. The attendance was enormous, and the large seating capacity of Music Hall was entirely inadequate. The Lenten season did not seem to affect Manager Southwell's business in the least, and the S. R. O. sign was displayed at nearly every performance. Lohengrin seemed to please the large audiences better than any opera offered by this versatile company heretofore, and the splendid cast received ovations at every performance. Music Hall will be closed this week, but the company will be working hard on the great production of Tannhäuser, which will be offered on Easter Monday.

The Choral-Symphony Society closed its most successful season with the tenth number, Samson and Delilah, given at the Odeon Thursday evening. None of its series has been more successful or more enjoyable. The soloists were Katharine Fisk, George Hamlin, Gwilym Miles, and Arthur Rhodes. A happy incident of the evening was the presentation of a watch to Director Ernst by the chorus. Already plans have been started for the coming season, and the prospects are flattering.

The O'Kabe Japanese Troupe of twelve, who were to make their first American appearance at the Columbia this week, were quarantined at San Francisco and could not come East at this time.

Quite a number of the boys employed at the down town theatres have announced their Summer engagements. Press Representative Brown, of the Columbia; Robinson, of Hopkins', and Manager Geserich, of the Grand, will be found at the Delmar and Suburban Gardens. Treasurer Sheehy, of Havlin's; Assistant Treasurer Ritchie, of the Olympic, and Door-Keeper Walsh, of the Standard, will handle many thousands of dollars for the St. Louis Base Ball Club at League Park. Treasurer Schaefer and Charley Hart, of Hopkins', will be at Forest Park Highlands again this season. Al. Aherns, formerly at the Grand and Columbia, will sell tickets at the Fair Grounds Jockey Club and at Uhrig's Cave.

Arthur Twinening, a member of Hopkins' Chicago Stock company, who came to St. Louis with the other members of the company to play Quo Vadis, received a telegram Wednesday that his wife and child were dying in Chicago and left for that city at once.

The following benefits are announced: Leo Reichenbach, at the Standard, April 9; Billy Counihan, at Havlin's, April 9; Willie Schaefer, at Hopkins, April 23; J. A. Streeper, at the Olympic, April 16.

J. A. NORTON.

WASHINGTON.

Goodwin at the National—Frank Daniels' Quick Return—New Hoyt Comedy.

(Special to The Mirror.)

WASHINGTON, April 9.

N. C. Goodwin and Maxine Elliott in When We Were Twenty-One opened to-night their annual engagement at the New National Theatre to standing room only. Their reception was enthusiastic. Esmond's exquisite play met with

Maude Fealy, a most beautiful girl, sixteen years of age, won especial favor from the audience for her sympathetic playing in the role of Eunice, the loving slave of Petronius. This young woman shows marvelous talent, and with her refined beauty is sure to make fame for herself before many years elapse.—*The Chicago Democrat.* The most human and tender performance on the feminine part was that of Eunice, the slave, by Maude Fealy.—*The Daily Inter-Ocean, Chicago.*

* * *

pronounced praise. An excellent company including Henry Woodruff, Ysobel Haskins, Estelle Mortimer, Gertrude Gheen, Katherine Morse, Neil O'Brien, Frank Gillmore, Henry Woodruff, Clarence Handyside, Thomas Oberle, L. E. Woodthorpe, and others gave praiseworthy performances. Indications point to one of the largest engagements Mr. Goodwin and Miss Elliott have played in Washington. Metropolitan Grand Opera company April 19 and 21.

Frank Daniels in The Ameer, after a week's absence, returned to the Columbia Theatre to-night, and a crowded house greeted him. Mr. Daniels is a pronounced favorite here. James Young in Lord Byron will follow.

A Guilty Mother at the Academy of Music opened to a large and pleased audience. A capable company includes May Wilkes, Adelyn Wesley, Dorothy King, Mary Horne, Edna Fassett, Cora Edmunds, Ella Baker, J. L. Wallace, Harry Driscoll, Emile La Croix, Harold Shaw, Gustave Wallace, J. E. Gregory, Robert Carrington, and Abert Cardinal. The Irish Alderman comes next.

The Lafayette Square is dark, but will reopen next Monday night with a return engagement of Three Little Lambs.

Ernest Seton-Thompson lectured on "The Picturesque Side of Wild Animal Life" at the Columbia Theatre April 6.

Easter week at the New National will be a broken one. Rev. D. J. Stafford will lecture on Hamlet on Tuesday. The Georgetown College and University Glee Club has the theatre for April 18. The remainder of the week will be devoted to the presentation of grand opera by the Grau Opera company.

Arthur T. Earnest, a Washington baritone, sang the part of Little John at the Wednesday matinee performance of Robid Hood by The Bostonians, and scored a success.

Charles H. Hoyt is said to be writing a new comedy, to be called A Wooden Horse.

JOHN T. WARDE.

CINCINNATI.

Irving and Terry Warmly Welcomed—Fanny Rice a Favorite—Gossip.

(Special to The Mirror.)

CINCINNATI, April 9.

Sir Henry Irving and Ellen Terry and their excellent company appeared at the Grand to-night in Robespierre before a brilliant and enthusiastic audience. The play was presented with the same care and attention to detail as upon the opening night, and both Mr. Irving and Miss Terry won repeated curtain calls. Later on The Merchant of Venice, Waterloo, The Bells, and The Amber Heart will be given. Viola Allen in The Christian is underlined.

The Pike Stock company is being seen this week in The Guv'nor. The full company is employed, and as the play abounds in clever situations which are ably handled, a most enjoyable performance is the result. The long deferred Quo Vadis will follow.

Fanny Rice always draws a crowd at the Walnut, and did so both afternoon and evening yesterday. She gave a triple bill, composed of My Milliner's Bill, The Double Lesson, and The Circus Rider. During her stay My Lord in Livery, The Pantomime Rehearsal, and Nan, the Good-for-Nothing, will be acted.

Old St Stebbins is in possession of the Lyceum, where it is receiving the usual patronage. The company has the help of several strong specialists, among them being Dan Darleigh and the Elmore Sisters.

A Man of Mystery, which is the current play at Heuck's, deals with the subject of hypnotism. There was a big audience at the performance last night.

Manager John H. Havlin is in St. Louis on business.

Workmen are improving the grounds and buildings of the Zoological Gardens in time for the Summer opening.

WILLIAM SAMPSON.

BALTIMORE.

German Comedy and Uncle Tom the Only Offerings—A Premiere Next Week.

(Special to The Mirror.)

BALTIMORE, April 9.

Adolph Philipp and his company of German players appeared at the Academy this evening in Ein New Yorker Brauer. Virginia Calhoun will follow on April 16 in Borderside, that will have its first presentation on any stage.

Ford's Grand Opera House is dark this week. Anna Held in Papa's Wife will be the Easter attraction.

The Lyceum Stock company are resting this week, there being no performances at the Lyceum Theatre. The company will appear in Love on Crutches next week, which will be their farewell.

Al. W. Martin's spectacular production of Uncle Tom's Cabin is a good drawing attraction this week at the Holliday Street Theatre.

Frank Daniels in The Ameer enjoyed an excellent business last week at Ford's.

The Zoo closed last Saturday night, after a wonderfully successful season. The exhibition will be divided into several smaller shows, that will exhibit throughout the country.

HAROLD RUTLEDGE.

Howard Opera House, Burlington, Vt. First and second weeks in May open for a first-class repertoire company. Liberal terms.

* * *

THE ACQUITTAL OF OLGA NETHERSOLE.

The trial of Olga Nethersole, Hamilton Revelle, Marcus R. Mayer and Theodore Moss, charged with misdemeanor in producing an immoral play, Sapho, at Wallack's Theatre in this city, was begun last Tuesday before Justice Fursman in the Criminal Branch of the Supreme Court. The persons indicted, with the exception of Mr. Moss, who was said to be ill, were in court. Twelve jurors were secured without much trouble, and on Wednesday the actual trial commenced.

The witnesses for the prosecution were Henry Brevoort Kane, who said he was "a gentleman of leisure;" William O. Inglis, a reporter, and Sewell T. Collins, Jr., an artist.

Mr. Kane's testimony was uneventful, except when re referred to certain "feline" characteristics of Sapho and the Justice ordered the adjective stricken out. Assistant District-Attorney Charles Le Barbier strove earnestly to elicit from the witness testimony derogatory to the play, but the attempt was well nigh hopeless, and Lawyer Abraham Hummel, for the defense, didn't deem cross-examination necessary.

Mr. Inglis averred that he had seen the play no less than three times, and Mr. Le Barbier led him through somewhat elaborate descriptions of certain scenes, the which were more absurd than impressive. At one stage the witness rose to great dramatic enthusiasm in a wild but futile effort to imitate Miss Nethersole's peculiar way of saying the little word "No." So astonishing was this manifestation that the court-room was filled with laughter and the Justice told the witness that he must be fair in his testimony, suppressing in so far as he might exhibition of his personal prejudice.

Mr. Hummel found out that Mr. Inglis had been assigned by the city editor of the *World* to see Sapho and to remark its immoralities. Moreover, he learned that, in the witness' opinion, Miss Nethersole's much discussed first-act dress revealed less of her person than was shown of sundry mythological and allegorical young women pictured upon the walls of the room. Mr. Inglis also admitted that he had been prejudiced against the play even before he had seen it. Mr. Hummel made bold to read sections of the play and to ask Mr. Inglis if such were what he had heard with horror. Mr. Inglis vowed that they were not the same because in the play the lines had been rendered with differing intonations and punctuations. Justice Fursman announced that the witness need not concern himself about intonations, and asked if the words were authentic as read. Mr. Inglis said they were.

Mr. Collins loomed up with nothing but corroboration of Mr. Inglis' testimony, and was promptly squelched by the Justice, who proclaimed mere corroboration unnecessary. The prosecution stated that other witnesses were ready to offer opinions about the play, but the Justice said that opinions were not wanted and he would not admit them as evidence. Then the Justice went on and ruled out some witnesses that the defense wanted to call to show that the play had been suffered to flourish unmolested in Baltimore and other towns of presumable respectability and moral equipoise. Counsel then rested their cases, Mr. Hummel taking occasion to observe that Miss Nethersole chose to abide by the evidence submitted and by the Justice's charge to the jury. Thereupon arose William F. Howe, partner of Mr. Hummel, and moved for a dismissal of the indictment, alleging that the charges of this notable verbose fulmination had not been proven by the prosecution.

"That only shows," remarked the Justice, "that the man who drew up the indictment had a very large vocabulary. I can't dismiss this case. It must go to the jury."

On Thursday the case was wound up. Mr. Hummel made an eloquent, picturesque and fervent appeal, in which Miss Nethersole was likened not alone to the hart that pants for cooling streams, but also to Cæsar's wife and the New York Fire Department. At one pass he volubly denounced Witness Inglis, at another he reproached Miss Nethersole for what some alleged that she had done, and again he did much honor and praise the theatrical profession.

Then Mr. Le Barbier weighed in with a volcanic outburst calculated by sheer power of sound to compel the attention of the jurors had they been even in Sandusky, Ohio, or elsewhere remote. He read parts of the play that he deemed immoral and indecent, and he affirmed that he should have blushed had he taken his sweetheart to see Sapho under the impression that it was a Greek dramatic classic. Further he ventured the opinion that the spectacle of a Parisian woman being carried upstairs by a young man was necessarily suggestive, and that the more subtle the suggestion the greater the offence.

Justice Fursman then delivered the following charge to the jury:

You are to take into account neither the dramatic nor the rhetorical efforts of the attorneys on either side, but must be guided simply by the facts in the case, and bring in a verdict of guilty if you think that their guilt is proven beyond a reasonable doubt.

You must remember that you are not the guardians of the morals of this community, or the participants in a crusade against vice. The witness, Inglis, has testified that the costume worn in the play is not transparent but diaphanous. The definition for diaphanous is transparent. In regard to the suggestiveness of the play, you must not consider whether or not it is suggestive, but whether it is a positive offense to public decency; not whether it would shock the modesty of an innocent young girl, but whether it shocks the sensibilities of the people at large. You may find in the literature of all countries, in books admitted into the libraries of the most refined men and women, passages fully as suggestive as anything in this book. In the new building of the Appellate Division of the Supreme Court you will see the figure of a woman with more of her person exposed than the defendant Nethersole exposed in this play. There has been no movement to remove this statue.

The play depicts the life of a common woman, and yet it is not without its moral. It shows that a man and a woman may be bound together in the honest bonds of matrimony by the love of an innocent child. You are not here in the interests of the newspapers or in the interests of the defendants, but are here to judge whether or not the play would shock you, average citizens of this city, mature, intelligent, and with a knowledge of the necessities of literature and art."

The jury deliberated upon the matter for ten minutes and then brought in a verdict of not guilty. Miss Nethersole was inclined to hysterics when the verdict was made known, but subsequently regained sufficient composure to repair to the office of her counsel and to give out the following statement to the reporters:

The great jury of the American public, which at first came to see my play, thoroughly indorsed Sapho and the acting of myself and every member of my company. When this uncalled-for attack was made upon me, with a virulence which I could never understand, I placed myself in the hands of Mr. Hummel. I have been hungering, thirsting, clamoring for a speedy trial, and when I finally secured that an American jury, without a dissenting voice, stood by me; and their verdict and the language of Judge Fursman are sufficient vindication.

Almost as soon as rumors of the acquittal reached the agitated and breathlessly expectant Rialto announcements were hung out to the effect that performances of Sapho would be resumed at Wallack's on Saturday evening. The engagement here will continue probably until late in May, when Miss Nethersole is going to England for a Summer vacation.

Miss Nethersole reappeared in Sapho at Wallack's on Saturday evening. Her performance is said to have been modified in certain particulars, noticeable upon its earlier expositions here.

Presentations of assorted Sapho plays have been prohibited in sundry cities and towns, while a conscience stricken bookseller at Ann Arbor, Mich., publicly burned copies of Daudet's novel, "Sapho," that had been in his stock, and the Vandalia Railroad Company issued an order forbidding the sale of the book at the Union News Company's stands along their lines, said to have been an echo of a general order by the Pennsylvania Railroad Company.

Mayor W. J. Diehl, of Pittsburg, decided that The Degenerates is an immoral play, and that its announced production by Mrs. Langtry in that city should be prohibited. Mrs. Langtry asked her manager to cancel Pittsburg and to book her elsewhere.

Mayor Seymour, of Newark, N. J., hesitated about permitting Mrs. Langtry to open there yesterday, but subsequently decided to permit the performance, when a committee was to decide whether the play should be suffered to continue in Newark. Yesterday afternoon, however, Mrs. Langtry decided that she and her company need a rest Holy Week, and the Newark Theatre was dark. Detroit barred out Mrs. Langtry last week, but she played at Windsor, Ont., across the river.

A suit for $10,000 damages is threatened by W. A. Brady and a local manager at Kalamazoo, Mich., against that city because a Sapho performance had been prohibited there.

DEATH OF EILY COGHLAN.

Elizabeth Eily Maria Coghlan, sister of Rose Coghlan and the late Charles Coghlan, and herself an opera singer of noteworthy achievements, died in a sanitarium at Stamford, Conn., April 8, of pneumonia.

Six weeks ago, while playing in Rochester, Miss Coghlan was taken ill with the measles. She at once came to New York, and taking apartments in West Thirty-fifth Street, endeavored to cure herself of what she considered a trifling ailment. About ten days ago, however, her condition became serious, and her brother-in-law, John T. Sulivan, secured a physician and a trained nurse to attend her. Owing to her malady Miss Coghlan became delirious, and the landlady of the apartment house, thinking her insane, had her removed last Monday night to Bellevue Hospital, without consulting or even notifying her relatives. When Mr. Sullivan learned of her removal, on Tuesday morning, he immediately went to the hospital, secured her release from the insane pavilion and took her to the Stamford Sanitarium. There it was found that she was dangerously ill with pneumonia, occasioned, it is thought, by the exposure that she suffered while being taken in a carriage from her apartments to Bellevue.

At the sanitarium Miss Coghlan rallied somewhat, and toward the end of the week it was hoped that she might recover. But on Saturday she had a relapse. The physicians held a consultation, and on Saturday evening they telegraphed to Mr. Sullivan that Miss Coghlan could not live more than twenty-four hours. The dispatch was directed to the Fourteenth Street Theatre, where Rose Coghlan and Mr. Sullivan were playing in The Great Ruby. It was delivered to the former when she was about to make her first entrance. She was so overcome by the news that it was feared she could not go on. The curtain was delayed three-quarters of an hour, and during that time the actress gained sufficient composure to play her part. At the close of the performance she and Mr. Sullivan hastened to Stamford on a midnight train and arrived at the bedside of Eily Coghlan scarcely fifteen minutes before she passed away.

Miss Coghlan was the youngest child of Charles Francis and Anna Maria Coghlan. She was born at Peterboro, England, on March 25, 1864, and when a child was sent to Paris with her brother, the late Charles Coghlan, to study vocal music. At the Conservatoire she made remarkable progress, and upon her graduation, when she was only eighteen, she was engaged by Carl Rosa as leading contralto of his famous opera company. For four years she held that position, and for two years she was a member of Her Majesty's Opera company at Covent Garden. Afterward she sang in opera at La Scala, Milan, in Paris, Berlin, Rome and Vienna. In the eighties she came to America with the Mapleson Opera company and made her New York debut in the role of the Gypsy Queen in Il Trovatore. Later she made a tour of the country with Emma Juch, and during the past few seasons she traveled with various musical and dramatic organizations. She was for a time the leading woman of Joe Ott's company, and her last engagement was with The Greek Slave.

In 1887 Miss Coghlan married Sydney Battan, secretary of the Leadenhall Street Bank, London. They had three children, of whom two are living. A daughter of twelve is now with her father in England, and the other, a boy of five, is in the care of Rose Coghlan. The singer had planned to sail for London on May 1, with her son, for a family reunion.

Mrs. Anna Maria Coghlan, the mother of the three persons who have made the name famous on the stage, is more than eighty years old, and lives at New Rochelle. She has not yet been informed of the death of Charles, which occurred several months ago, and the news of her daughter's death also must needs be kept from her because it is feared that the shock would be more than she could bear. The funeral of Eily Coghlan will be held privately to-day (Tuesday), and the interment will be in Woodlawn Cemetery.

SAID TO THE MIRROR.

A. L. SEYMOUR: "In the note about my presence in New York, made last week, I did not wish to state, as I was made to do, that The Belle of New York owed its entire success to the good feeling existing at the time of its production in London between Great Britain and the United States. My meaning was that it owed its initial success to this feeling. Undoubtedly it owed its long and prosperous run entirely to the merits of the production, a very charming and tuneful one, which I in common with many others witnessed repeatedly with great pleasure."

AMERICAN ACADEMY MATINEE.

The recently graduated pupils of the American Academy of the Dramatic Arts appeared last Thursday afternoon at the Empire Theatre in a matinee performance that marked their official entry into the professional world. Many of the young players have, it is true, appeared individually in professional productions, but the class as a whole remained under the protecting wings of amateurism until Thursday afternoon. Altogether it was a notable hatching. Twenty-two dramatic butterflies emerged from their chrysalides, and nearly every one of them winged out bravely and with confidence. Some awkwardly, perhaps, but none lamely.

The two plays that formed the bill were A Repentance, a new one-act tragedy by John Oliver Hobbes, and Beaumont and Fletcher's The Coxcomb, that had never before been presented on the American stage. By the placing of these two dramas side by side the Hobbes play had the advantage of a companion-piece less interesting than itself, and certainly the unearthing of a play having this qualification evidences long and deep search in the tombs of dramatic literature. A Repentance is a play that has the misfortune to be clothed in the rhetorical garments of the modern psychological drama. The plot and situations suggest the clang and clash of steel, but the words of the dialogue fall upon one another with the tinkling of society's small change. The story is obscure, the emotions of the characters are not clear, and at the end it is rather difficult to determine what has occasioned the turmoil and weeping and general distress. The Countess des Escas, a resident of Bilbao, Spain, mourns the death of her husband, who, it is supposed, died while leading the Carlist troops into battle. The widow remains true to the cause that her husband espoused. A spy of the Christinist faction enters the house and the Countess sends for a squad of soldiers to arrest him. Directly it appears that this spy is in reality the Count des Escas, who, to save his life, turned traitor to the Carlist cause, and, disguised as a monk, is serving the Christinists. The wife appears to hesitate between love for her husband and loyalty to her political beliefs, but in the midst of her wavering the soldiers arrive and shoot the turncoat. Considering the character of the Count the ending is a happy one.

The play was first produced at the St. James Theatre, London, last year by George Alexander, and the leading role was then originated by Julie Opp. On Thursday afternoon the parts were distributed as follows.

Count des Escas	Ralph Yoerg
Marquis of Monfero	N. L. Jelenko
Captain Avion	Holcombe Bacon
Captain Sobrato	John Hons
Countess des Escas	Sidney Marlyn
Bianca	Grace Lee
First Attendant	Cecil Blount de Mille
Second Attendant	Carl Ekstrom

Ralph Yoerg was unconvincing as the Count des Escas because of an apparent uncertainty in his conception of the character. His impersonation was outwardly polished and actorlike, but it was lacking in authority. N. L. Jelenko gave a capital performance in the role of the Marquis of Monfero. His bearing, his elocution and his manner were admirable. Sidney Marlyn, as the Countess, sustained the emotional burden of her role right bravely, and almost succeeded in making a natural human being of the morbidly impossible creation of the authoress. The minor characters were all acceptably played.

Beaumont and Fletcher's The Coxcomb, that was next presented, can only be regarded as a dramatic curiosity, and as such it was endured by the audience. Thanks to Edward E. Rose, who arranged it for production, it was considerably shorter than in its original form. There was no change of stage setting, and the auditors were obliged to supply the fifteen scenes from their own imaginations. In this and in every other possible way the methods of the Elizabethan stage were adhered to. The cast was as follows:

Antonio	Westropp Saunders
Mercury	William Lamp
Ricardo	Ralph Yoerg
Uberto	R. C. Turner
Pedro	Carl Ekstrom
Silvio	Holcombe Bacon
Valerio	N. L. Jelenko
Curio	Samuel F. Stone
Justice	Putnam Bond
Andrugio	John Hons
Alexander	Sumner Gard
Mark	R. C. Turner
Tinker	James McKean
Constable	John Hons
Watch	Cecil Blount de Mille
Drawer	Sumner Gard
First Servant	Putnam Bond
Second Servant	Samuel F. Stone
Maria	Lucy Ballard
Viola	Grace Lee
A Country Woman	Marie H. Moore
Nan	Ethel May Norman
Madge	Sidney Marlyn
Dorothy	Margaret Parnell
Prologue	Mabel Dixey

Of this long list of players the more successful were R. C. Turner, Samuel F. Stone, Putnam Bond, Sumner Gard, Lucy Ballard, Ethel May Norman, and Sidney Marlyn. All of the players acted intelligently, however, and made the best of a very wearisome task. Mabel Dixey spoke the prologue gracefully, and her recital of the epilogue was most welcome to the sadly fatigued audience.

VALERIE BERGERE.

Valerie Bergere, a portrait of whom ornaments the first page of this week's MIRROR, has made a long series of notable successes during her present engagement in the heavy leads with the Dearborn Theatre Stock company in Chicago. She has proved a valuable acquisition to the old company, and the press has been unanimous in praise of her work in such exacting roles as Madame Sans-Gene, Carmen, Drusilla Ives in The Dancing Girl, Antoinette de Mauban in The Prisoner of Zenda, the Countess Zicka in Diplomacy, and Mrs. Erlynne in Lady Windermere's Fan.

Miss Bergere is a handsome brunette, graceful, vivacious and, what is more, possessed of keen intelligence. Her rich, soft, melodious voice is one of her many attractions, and her exquisite taste in dress is another.

She is negotiating with several prominent managers for next season, but has as yet decided nothing definitely except that she will not continue in her present place, where the work is so exacting. Miss Bergere's great success in Chicago has been but a repetition of her long association with the Girard Avenue Stock company in Philadelphia, where she established herself as a firm favorite and made a memorable record.

ENGAGEMENTS.

By Arthur G. Thomas, to support John Kernell in The Hustler: Daisy Hamlin, Lillian Maynard, Gussie Hart, Kitty Gilmore, Eliza Mason, Estelle Jordan, Babette Robinson, John Price, Hiram Horton, Eugene Weiner, Robert Craig, Edward Cosgrove, John Wood, H. W. Ayres, and Fred Stansfield.

For Lights of Home: F. R. Allen, Sully Grant, John F. Webber, James Hume, Jessie Ralph, and Rita O'Neil.

FIFTY YEARS AN ACTOR.

FRANZ KIERSCHNER.

At the Irving Place Theatre last Tuesday evening the veteran German actor, Franz Kierschner, celebrated the fiftieth anniversary of his first appearance on the dramatic stage. The occasion was one of great rejoicing, and according to the generous fashion of the Fatherland the old player was showered with all the honors that it was possible for the audience to bestow. Again and again he was called before the curtain, flowers in profusion were handed up to him, speeches were made to him, and valuable gifts were presented to him. The entire receipts for the performance were turned over to him at the last; and the admiration, it appeared, of all the German theatregoers of New York was his. Cablegrams of congratulation from his old associates abroad were read, wreaths were presented to him by the Arion Society, the Liederkranz, the Germania Society of Brooklyn, the Literary Society of New York, and the German Society of Columbia University. A silver wreath in a gold frame was given to him by the stock company, a wreath with the Austrian colors came from Herr von Sonnenthal, another from the Princess Salm-Salm, another from Ernst Possart. Herr Director Conried presented him with a jeweled match box and made an address of congratulation that brought tears of joy to the old player's eyes. He responded feelingly. It was, no doubt, one of the happiest nights in his long career.

On the following day a MIRROR reporter called upon Herr Kierschner at his home. The flowers of the night before were there, filling the room with an odor almost as sweet as must have been the old actor's thoughts as he looked at them. The silver wreath hung in a place of honor on the wall, and upon Herr Kierschner's lips still dwelt the smile that its presentation had awakened.

"It is, indeed, a great satisfaction," said the player of the hour. "I have worked long, it is true, and hard also, yet this appreciation more than repays. My story? It may be quickly told. I was born in Vienna seventy-three years ago, and in 1850, when I was a lad of twenty-three, I made my debut as a member of a stock company in one of the small Austrian towns. After several seasons of humble work in various minor theatres I was engaged for the Vienna Hof Berg Theatre. There I rose to 'young leads' and had the honor to appear with Herr von Sonnenthal, Joseph Wagner and other celebrities of the German stage. In 1872 I made my first voyage to this country with Adolph Neuendorf and played here for three years. Then I returned to Vienna and remained until 1877, when I came to America to remain permanently. I have played all sorts of characters in every city of the United States that supports a German theatre, and also in several cities I have established schools of acting. For some years past I have devoted myself to character old men, though as far as the heart and temperament are concerned I still feel able to play the juvenile lover. I have been with Herr Director Conried for seven years—ever since he opened the Irving Place Theatre—as stage-manager and character old man. And there you have a record of my fifty years of stage life in a nutshell."

In the play of last week, The Journalists, Herr Kierschner played the role of Oberst Berg with a dash and spirit that belied his age. He is one of the most popular members of the Irving Place Theatre company, an astonishingly quick study, and outside of the theatre he is a great social favorite in the exclusive circles of German society in New York.

THE GOODWIN BENEFIT.

Frank McKee, Frank W. Sanger, Maurice Grau, Edwin Knowles, E. G. Gilmore, Weber and Fields, Charles P. Salisbury, Charles Evans, Oscar Hammerstein, Florence Ziegfeld, Jr., Antonio Pastor and other managers of New York have joined to tender a testimonial benefit to J. Cheever Goodwin, to be given at Koster and Bial's on April 24. Frank McKee is treasurer and James T. Waldron secretary of the project.

Mr. Goodwin deserves well of the public. Since his Evangeline, produced in 1873, he has contributed much to the pleasure of theatre lovers. His original work and his work as a translator or adapter includes also The Princess of Trebizonde, The Pretty Perfumer, Blue Beard, and Girofle-Girofla for the late Alice Oates; Wang, Panjandrum and Dr. Syntax, for De Wolf Hopper; The Merry Monarch, The Lion Tamer and The Devil's Deputy, for Francis Wilson; Jacquette and the Rebozo, for the late John A. McCaull; Pippins, Bianca, Mikado, Jr., The Little Duke, Lost, Strayed or Stolen, Don Quixote, Jr., A Daughter of the Revolution, The Corsair, Skylark, William Tell, Aladdin, Jr., Fleur de Lis, A Normandy Wedding and other pieces.

No doubt Mr. Goodwin's friends will rally to his assistance and make this benefit notable.

ANNUAL MEETING OF THE FUND.

The annual meeting of the Actors' Fund will be held this year at the Madison Square Theatre, a little earlier than heretofore, the date set being May [illegible]. The election of officers will take place, a President, two Vice-Presidents, a Treasurer and eight trustees are [illegible].

THE NEW YORK
DRAMATIC MIRROR

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EDITOR AND SOLE PROPRIETOR.

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INTEREST IN THE FUND.

An increased interest in the Actors' Fund of America has been shown this season, and yet there is need of a greater interest on the part of the members of the dramatic profession. The number of benefit performances for the Fund during the season thus far has been larger than usual, and the net receipts from these performances have also been greater than usual; but no series of benefits that could be organized during a season would make up the loss the Fund seems certain to sustain through the proposed withdrawal by the city authorities of the share of theatre license moneys that for many years has been turned over to this great professional charity as a matter of right.

The officials of the Actors' Fund, always alert for its interests and industrious for its good, continue their efforts in every way possible to maintain an income that will meet its necessary expenditures. But if the city cuts off the large annual donation referred to, no effort of the Fund officials can avail to make up an equivalent unless the members of the dramatic profession rally to the Fund's aid. From an article in another column of THE MIRROR this week it will be seen that several prominent members of the profession have, within a few days, become life members of the Fund. This accession of life members has been due to a personal appeal made to many members of the profession by President LOUIS ALDRICH, who, during all the years he has been prominent in the administration of the affairs of the Fund, has shown an admirable activity in its behalf.

The labors of the officers of the Fund may be greatly assisted by hundreds of members of the profession that are able to contribute to the Fund if they will. There are still hundreds of the profession that should become life members of the Fund, and other hundreds who owe it to the Fund and to themselves to become annual members.

The Fund's work has excited the admiration of every person familiar with it. It cannot be too often repeated that there is no charity in the world broader in its beneficence or more alert, more quick or more economical in its administration. With its headquarters in New York, where much of its work is done absolutely without contingent expense, owing to the gratuitous services of its officials, the Fund has agencies at all prominent points in the country through which deserving cases are attended to as promptly and efficiently as are deserving cases in this city. It is perfectly organized for the good work for which it has become famous, and it would indeed be a misfortune if the Fund should be crippled in any particular, or any of its charitable purposes abandoned.

Many members of the profession do not realize the fact that their assistance is necessary—perhaps vital—to the Fund. With the growth of the profession in members the work of the Fund has increased far more rapidly than its income, while its real assets have not increased at all. Every year the Fund has been called upon to assist and maintain a greater number of the temporarily and permanently unfortunate of the profession, and even before the threatened reduction of its income by the city authorities it became apparent that its charitable work would have to be curtailed. Therefore, the actor who to-day may be blind to his duty in this matter may to-morrow, when stern necessity or unexpected illness makes him a subject for assistance, find that the Fund has no means to continue its work on the lines to which it has in recent years developed.

ELOCUTION.

NEXT Tuesday the New York State Association of Elocutionists will assemble in this city in annual convention. The programme promises instruction and entertainment for those that may attend. Among other things, two short plays will be represented, and there will be several readings from the plays of SHAKESPEARE. This suggests the dramatic interest that most of those concerned in the teaching of elocution, so called, are always anxious to emphasize as a legitimate correlative of elocution. In fact, many of the teachers assume that elocution as they practice it really is the chief essential of acting.

One of the papers to be read before the elocutionists' convention is entitled "Elocution in the Pulpit," and one of the events announced is a reception to the delegates and invited guests by the "New York Teachers of Oratory." This paper and this event suggest what is usually practiced and taught as "elocution," whereas they do not suggest acting at all.

There can be no doubt that preaching and oratory very clearly stand for the "elocution" of the past, as they stand for much of the "elocution" of the present. A candidate for the pulpit, whose ideas are all right and whose voice is susceptible of cultivation, may be developed to a greater effectiveness by training in elocution as elocution is commonly understood, just as one who aspires to be an orator may be. The preacher and the orator—for the purpose of this holding they are one in essentials—do not achieve their effects as the actor achieves his effects. They are speakers simply, while the actor is an impersonator. The preacher or the orator for the most part must hold his voice at an unnatural key, whereas the actor always must key his voice to nature. Nobody ever heard in the natural contacts of life such eccentric tricks of voice as the preacher or the orator indulges. The preacher or the orator frequently leaps from a whisper to a shout, wholly ignoring the emotions that changes in voice assist in expressing—unless the preacher be a ritualist, in which case he monotonously intones—and both are given to surprises that can only be enforced by such arbitrary vocal variations. The actor may whisper or he may shout, but only as befits his character or its peculiarly natural exigencies. When the preacher or the orator lifts or lowers his voice he is still himself, unless he, too, for the moment impersonates, and then he becomes an actor.

Elocution, as it is illustrated by most professional elocutionists, is a superficial and unnatural thing that belongs to the preacher or to the orator, and not to the actor. The actor, however, in the best phases of his art, alone illustrates what elocution really is.

AN EXPECTED RESULT.

THE acquittal of the defendants in the Sapho case was foreshadowed in THE MIRROR and had no element of surprise. The "prosecution" of the case was as farcical as its journalistic beginning was sensational and illegitimate. The trial jury was characteristic of the rest of it, and earned the freedom of the theatre where representation of the play was resumed on Saturday night with all of its peculiarities before an audience typical of such plays, and large enough to crowd the place. The "run," resumed, promises to last until the weather itself ... atmosphere of the play.

There is, of course, a legal "vindication" of the persons defensively concerned in this case in the outcome. But there is little in the case that reflects credit upon the petit jury system and nothing that reflects credit upon the profession of the theatre.

One danger, the signs of which are already noted, impends as a consequence. The "liberty" that shallow apologists for the original offenders have been crying for promises to breed license on the authority of the precedent established. Many persons whose ventures in the theatre usually spring to life upon such an opportunity as this are preparing to exploit plays based on the DAUDET story in the hope of making money out of the prurient curiosity that this case has aroused. It is fortunate that in various cities there will be exercised an official discretion that will discourage some of these ventures, but the greater number of them probably will flourish for a brief moment to the profit of those persons engaged in them, and to the temporary disgrace of the theatres in which they may be permitted to appear.

THE NEXT MODERN DRAMA.

The managers of the Carnegie Lyceum course of modern plays has completed arrangements for the presentation of The Heather Field in Washington, Boston and New York, and the company is now in active daily rehearsal. The players who will appear in the production are William Humphrey, Charles J. Bell, John E. Kellerd, Brandon Tinan, Joseph B. Wilkes, J. H. Howland, William J. McCahill, Jobyna Howland, and Caroline Keeler. As The Heather Field is rather short for a full evening's entertainment, a curtain-raiser entitled The Troubadour will precede it. This one-act play is a translation by M. S. Churchill of François Coppée's Le Passant. It will be acted by Antoinette Ashton and Martia Leonard. The plays will be presented at the Carnegie Lyceum on the evenings of April 19, 20 and 21. The course of modern plays, which has been more successful than any previous independent theatre movement in this city, will close with this production.

NOTES OF NEW THEATRES.

A $75,000 theatre, it is said, will be built at Springfield, Ill., the coming Summer.

A new theatre will be built the coming Summer at New Kensington, Westmoreland County, Pa., by the New Kensington Theatre Company, incorporated under the laws of Pennsylvania, Feb. 19, with a capital of $35,000. The officers of the company are William H. Richards, president; Robert Shepard, vice-president; James Reed, secretary; Jacob M. Doolittle, manager, and Philip L. Frend, treasurer.

Work on the new Elks' Opera House, at Baton Rouge, La., began April 1. The theatre will be ready for opening Sept. 1.

It is reported that a site has been selected and all arrangements made for the immediate erection of the new theatre at Los Angeles, Cal.

AMATEUR NOTES.

Society amateurs of Atlanta, Ga., will present at the Grand Opera House in that city, May 4-5, a one-act play, Hearts and Flowers, by Linton L. Tedford, of Atlanta, and Bibi. Mr. Tedford will appear in his own play, assisted by Palmer Phelan, Lucia Abbott and Walker W. Vick.

Society amateurs at Kingston, N. Y., have announced that they will play The Adventure of Lady Ursula some time in May.

It is said that the Strollers, as a result of their Christmas performances at the Waldorf-Astoria, have sent cheques for $200 to the Orthopædic Ward of the Post-Graduate Hospital, $250 to the Phœbe Guild, $325 to St. Andrew's Convalescent Hospital, and $500 to the West Side Day Nursery—$1,275 in all.

LETTER TO THE EDITOR.

An Author's Errors.

NEW YORK, April 4, 1900.

To the Editor of The Dramatic Mirror:

SIR: As an inveterate theatregoer I naturally take an interest in the history of the stage and I have been greatly amused of late by reading a book by Lewis C. Strang, entitled "Famous Actresses of the Day in America" (L. C. Page & Co., Boston, 1899), at the startling number of inaccuracies contained therein.

In the chapter devoted to Maude Adams I find the following paragraph:

Miss Adams first came under Charles Frohman's management when she joined E. H. Sothern's company during Mr. Sothern's first tour as a star. After leaving him she created the character of Nellie, the lame girl in A Lost Paradise, and then the part of Dot Bradbury in A Midnight Bell.

Now Mr. Sothern's first starring tour was in the season of 1887-88 under Daniel, not Charles, Frohman. If, after leaving Mr. Sothern's company, Miss Adams did nothing till her appearance in The Lost Paradise, as the above paragraph would indicate, how does Mr. Strang account for Miss Adams' appearance with Duncan B. Harrison in The Paymaster at the Star Theatre in September, 1888, and in All the Comforts of Home and Men and Women during season of 1890-91. Mr. Strang also places the production of A Midnight Bell after that of The Lost Paradise, whereas the former play was produced in New York in the spring of 1889, while The Lost Paradise was not given till the Fall of 1891.

Among the notes on Mrs. Le Moyne, the author gives her first stage experience as being in the early eighties, yet Mrs. Le Moyne was acting in The Banker's Daughter in 1878 at the Union Square Theatre.

Still another error is where the author states that Effie Shannon was with Mrs. Langtry in The City of Pleasure. Mrs. Langtry never appeared in that play, but Miss Shannon did support her in the play of Gossip during Mrs. Langtry's last tour in America before the present one.

In another chapter Mr. Strang says: "When Mrs. Fiske produced Tess of the D'Urbervilles Mary Shaw made a great impression as Marion." If the word "produced" is here used in the theatrical sense, namely, "original production," then he is wrong, for we all know that Annie Irish was the Marion in the New York production.

The writer then goes on to tell us that Viola Allen's first appearance with the Empire company was in Aristocracy. This play was not given at the Empire, but at Wallack's, by a specially selected company and not by the Empire stock.

In the space devoted to May Irwin the explanation as to the origin of the song, "After the Ball," is interesting. Mr. Strang goes on to tell us that Miss Irwin heard Alexander Martinetti pick out the air on a guitar. The melody pleased Miss Irwin and she had Mr. Martinetti write it down and fit some words to it. If this be the case what has Charles K. Harris, of Milwaukee and New York, to say concerning it, for he is certainly known as the author of "After the Ball?"

Regarding Rose Coghlan the statement is made that "she ended her connection with Wallack's Theatre in 1886," yet I saw her at Niblo's Garden in September, 1885, when she gave Our Joan as the first play of her first starring tour. Miss Coghlan afterward appeared in Henry E. Abbey's company at Wallack's, season of 1887-88.

Of Maxine Elliott the author says: "The best she could do at first was to fill a thinking part in A. M. Palmer's company. . . . . Then her beauty got her an engagement in The Voyage of Suzette. Later in the account Mr. Strang tells us that Miss Elliott became a member of E. S. Willard's company in 1890, and the inference is that her appearance in The Voyage of Suzette antedated her engagement with Mr. Willard; yet the above-mentioned play was produced on Dec. 23, 1893, or about three years after Miss Elliott joined Mr. Willard.

Pardon me, Mr. Editor, for having intruded on your time to this extent, but I thought you would be amused at the number of inaccuracies found in a book which no doubt is read widely because of the popularity of its subject.

Very truly yours, JOHN H. JAMES.

TO MY OLD TRUNK.

Companion of my many tours,
Now battered, worn and rusted,
Your locks and straps
Have lived through scraps,
When others would have busted.
You've been ill used by many hands;
You've braved all sorts of weather,
In one-night stands, of many lands,
And still you hold together.

I've used you sometimes as a desk;
More often as a table,
When friends of mine,
With song and wine,
Have made my room a Babel.
And when the hours of mirth were done,
The guests all homeward started,
I've packed you tight and through the night
We also have departed.

Long may we be the best of friends—
Two comrades none may sever—
A player's life,
Is lonely strife;
His journey lasts forever.
And when the final curtain falls,
When o'er the Styx I'm ferried,
I'll but request that I may rest,
In my old trunk deep buried.

HARRY KING TOOTLE.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

FRIEND: Lizzie B. Raymond is now playing in Europe.

O. K., Montreal: Helen Byron is now playing in Across the Pacific.

T. Y., Brooklyn: Adelaide Courtney Early Russell, THE MIRROR believes, is now in Paris, France.

E. C., Springfield, O.: John De Vere, 430 Plum Street, Cincinnati, is the manager of Chester Park in that city.

READER, Michigan City, Ind.: Howard and Doyle, dramatic agents, have offices at the Howard Theatre, Chicago, Ill.

WILLIAM LOWELL: As persons that collect photographs, cuts, sketches, etc., of actors place a value upon their collections, you would probably have to advertise for specific pictures, etc., and pay for them.

F. L.: 1. Mrs. John Drew died on Aug. 31, 1897. 2. Thomas W. Keene died on June 1, 1898. 3. English players may be addressed in care of the *Era*, London, England.

S. P. K., New York: Charles Dickens' "Nicholas Nickleby," dramatised by Edward Stirling, was first produced at the Adelphi Theatre, London, on Nov. 19, 1838, with John Webster in the title-role and Mrs. Keeley as Smike.

E. M. C., Washington: James Henry Hackett is believed to have been the first to enact a typical Yankee character. He made his stage debut at the Park Theatre, New York, in March, 1826, as Justice Woodcock in Love in a Village.

HISTORY, Lockport, N. Y.: Lewis Hallam's company of players came from London to Jamestown, Va., on the ship *Charming Sally* in 1752, opening at Williamsburg, Va., on Sept. 5 of that year. The company included Mr. and Mrs. Hallam, their daughter and two sons, Lewis and Adam, Messrs. Rigby, Clarkson, Singleton, Herbert, Adcock, Wynell and Malone, Mrs. Rigby, Mrs. Clarkson and Miss Palmer. The opening bill was The Merchant of Venice, and Lethe.

J. O'C., Washington, D. C.: 1. Charles Frohman will not manage Julia Marlowe next season. 2. Mrs. Fiske will play in this country next season. 3. Royalties upon a successful play usually represent five per cent. of the gross receipts up to $5,000 per week, and ten per cent. of the gross in excess of that sum. 4. A play agent draws contracts between producer and author, attends to the collection of royalties, etc., and for these services usually receives from eight to ten per cent. of the royalties. 5. To protect an American play in England it is necessary to produce the play in England simultaneously with or in advance of its production here.

CURIOUS, Chicago: "Have any of Dickens' novels, except 'A Tale of Two Cities' and 'The Old Curiosity Shop' been dramatised?" Yes, all of Dickens' novels have been dramatised, and several of them have been seen at one time or another in differing versions. The late W. J. Florence, to some minds, gave his most artistic performance as Cap'n Cuttle, and in this character he wore the costume formerly worn by the famous Burton, who himself was notable in this part. O. B. Raymond was a well-known Toots, and the late Lester Wallack played in a dramatization of "Bleak House." In another version of this novel Janauschek won favor in the dual role of Lady Deadlock and Hortense. Jenny Lee was famous as Poor Jo. The late George Fawcett Rowe was esteemed an excellent Micawber, a part also played by John Brougham. Mrs. Gilbert is remembered by old playgoers as a capital Mrs. Wilfer in a play made from "Our Mutual Friend," and she appeared in a travesty of the Infant Phenomenon, with Davidge as Crummles, in a sketch founded on the theatrical episodes in "Nicholas Nickleby." Stuart Robson once played Sam Tappertit in a dramatization of "Barnaby Rudge." One of Irving's most noted characterizations was that of Alfred Jingle. E. S. Willard has acted Tom Pinch in a play founded on "Martin Chuzzlewit." Joseph Jefferson's Caleb Plummer is known of all, and this was one of John E. Owens' most effective parts. Nancy Sikes in "Oliver Twist" has been played by many actresses. A record of all the plays made from Dickens and the actors that have appeared in them would make a good-sized volume.

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THE USHER.

The split in the theatrical trust or syndicate foreshadows the end of an influence that has worked infinite injury to the American stage.

The present "copartnership" will terminate a year from next September. Meanwhile preparations for competitive circuits will be pushed rapidly.

The destruction of the semi-monopoly will restore matters to a normal basis, and honest men must rejoice exceedingly at that prospect.

"Biff" Hall, the noted Chicago jurist-journalist, sends along a curious story that bears upon recent Saphic events:

"A few months ago a Chicago newspaper man went to New York and anchored a good job. He went among theatrical men, and so when Marcus Mayer arrived there he advised him to 'stir up the animals' by having Fitch's Sapho denounced in the press. Marcus thought well of it, and handed the scribe $25 for the article which was to start the ball rolling.

"You all know the sequel and will agree with me, I think, that it was the most expensive expense account ever turned in by a manager. Moral: Don't let a thing get away from you."

The French reviews of Rostand's L'Aiglon do not bear out the enthusiasm expressed in the first reports of the production by Sarah Bernhardt cabled to the New York papers.

The opinion is expressed that the play is not likely to please the majority of playgoers, although with the first-night audience it was a *succès déstime*. One writer says very plainly that "age is beginning to tell upon Madame Bernhardt's buoyant constitution, and it may be a question whether young parts can any longer be satisfactorily represented by an actress of genius who will soon be sixty."

Her efforts were not sufficiently successful to compensate for the great length of the play, the tediousness of the last three acts and the absence of a clearly defined plot.

The compliments that Richard Mansfield and Joseph Jefferson have been paying to each other through the medium of interviews are edifying.

Mr. Jefferson opened the discussion by asserting that Mr. Mansfield's intensity led him to overact, and that jarred upon the Jefferson nerves. He thought Mr. Mansfield might outgrow this failing in time.

Mr. Mansfield retorted that he did not see why Mr. Jefferson should concern himself with his acting, but he was sorry to hear that it troubled him. He believed it was fifteen years since Mr. Jefferson attended one of his performances.

When masks are taken off and actors speak what they really think of each other and of each other's acting, the result is always amusing and sometimes surprising.

On Saturday evening the American Dramatists Club held its last meeting in the clubroom which it has occupied for several years. On the first of May the club will remove to new quarters in the Townsend Building, at Broadway and Twenty-fifth Street.

The meeting was followed by a spread and "smoke," especially in honor of President Bronson Howard, who is to sail for Europe a week from next Saturday to be absent six months at least, and perhaps a year.

Mr. Howard was in fine form, and his brother authors testified eloquently to the affection and respect in which they hold him.

The London *Academy*, speaking of the recent sale of Augustin Daly's books, says: "It is contended that better prices would have been realized in London. The American catalogue of the sale is derided by English booksellers as a thoroughly unskilled piece of work."

Book "sharps" here agree with the *Academy's* statement regarding the mistake made in selling this great collection here instead of in London, where rare and valuable books invariably sell for higher prices than in New York.

There is justice, too, in the criticism of the catalogue, which was not by any means adequate. Owing to defective descriptive notes many important and scarce works went for ridiculously small prices in the sale. These bargains were not secured by the private collectors, but by dealers, whose special knowledge enabled them to discriminate in spite of the omissions of the catalogue.

Mediocrity continues to be the motto of the handful of speculators who have usurped partial control of the theatrical situations.

Their task of satisfactorily providing dramatic material for a great number of communities cannot succeed, of course, and the inevitable result is seen in the predominance of pinchbeck, froth, silliness and vulgarity in almost every direction.

Here in New York, where the most of the newspapers are virtually under the speculators' control, nothing is ever said on this subject, while studious efforts are made to convey an impression that the stage is advancing along the right lines.

As a matter of fact, a survey of the local field at this moment gives little force to the argument that purely commercial management sustains good standards. On the contrary, it has steadily and well-nigh resistlessly lowered the level of former days, and wth all its activity and all its fertility of speculative resource it has served to develop only mediocrity in every essential department of the theatre.

On Sunday evening, April 22, at the Fifth Avenue Theatre, a benefit is to be given to Marvin R. Clark, the blind journalist. Two years ago Mr. Clark—who had heroically battled against the affliction which resulted from injuries sustained while saving the lives of a woman and her child—lost the use of his lower limbs and since then he has not been able to leave his room, suffering continuously from torturing pain that has incapacitated him for work. He is in great want.

Joseph Jefferson, who has volunteered his services for the benefit, will deliver a discourse on the drama and recite the grave-digger's scene from Hamlet. Many well-known actors and entertainers have also volunteered; but, apart from the merits of the bill, the excellence of the object should appeal to every one.

Subscriptions and orders for seats may be sent to Colonel F. C. Hamilton, 145 East Twenty-seventh Street, New York.

PLAYERS OFF FOR ENGLAND.

The companies that will play Zaza and An American Beauty in London sailed away from this port last Wednesday on the good ship *St. Paul*, amid the cheers and the tears of a small army of stay-at-homes assembled upon the wharf.

The Zaza companies, to open at the London Garrick Theatre on April 16, was guided by David Belasco and headed by Mrs. Leslie Carter. Mr. Belasco, while in London, will also produce Madame Butterfly there as an afterpiece to Miss Hobbs at the Duke of York's Theatre. Then he will go over to Paris to see Jean Richepin, who is at work upon a new play for Mrs. Carter. Zaza will be seen again at the Garrick Theatre here about Oct. 1, and Mrs. Carter's next tour in this drama extends to the Pacific Coast. In the Spring of 1901 Mrs. Carter will offer a new play in this city.

The departing company to play An American Beauty at the London Shaftesbury Theatre in Easter week numbered as many as eighty-three persons, led by George W. Lederer and Gustave Kerker and including Edna May, Ella Snyder, Mabel Powers, Marie George, Louis Wesley, Truly Shattuck, Elizabeth Ryker, Mayme Gehrue, Idalene Cotton, Richard Carroll, Charles Kirke, Nicholas Long, Gilbert Gregory, Willard Simms, Albert Parr and Gerald Conventry.

Mr. Lederer will return late in May to put on a June attraction at the Casino, to ship away Dan Daly and others for the London production of the Whirl of the Town, and to arrange for the local hearing of the present London Gaiety hit, The Messenger Boy, at the Casino about Aug. 15. Last Tuesday evening the players about to sail Londonward appeared on the Casino stage with those there disporting in The Casino Girl. Edna May warbled a patriotic song, and the audience cheered mightily.

RUDOLPH ARONSON'S RETURN HOME.

Rudolph Aronson arrived from Europe on Sunday, bringing along the scores, orchestra and chorus parts, scene and property plots, costume plates and libretti of Wiener Blut, Der Waldmeister, and Koenigin der Vernumpft, by Johann Strauss; Das Modell, by Franz von Suppe; Der Schöne Rigo and Die Landstreicher, by C. M. Ziehrer; Der Blondin von Namur, by Adolf Müller; La Belle au Bois Dormant, by Charles Lecocq; Les Saltimbanques, by Louis Ganne; Das Heimchen am Herd (The Cricket on the Hearth), by Carl Goldmark, and Fedora, by Giordano.

Mr. Aronson arranged in Vienna for the American tour next season of Edward Strauss and his Viennese orchestra of fifty musicians. Herr Strauss is engaged for one hundred concerts, beginning Oct. 17, and is now composing a waltz, to be entitled "Welcome to America," and to be dedicated to the American people.

Mr. Aronson placed Max Vogrich's grand operas, Der Buddha and Goetz with Josef Weinberge in Vienna, who agrees to produce them in Germany and Austria. Jean De Reszke has secured the French rights for Buddha and will present that work next year in German, playing the title part. Siegfried Wagner's American tour in 1902 will be under management of Emil Dührer and Mr. Aronson.

In Milan Mr. Aronson attended the first performance of Puccini's Tosca at La Scala, and entered into negotiations with Riccordi for the American rights. He also secured the American rights to the buffet automatique, which he hopes to introduce in New York. He has an option on property in the Boulevard des Capucines, Paris, for the construction there of an American theatre and roof garden.

FRED C. DICKSON MARRIED.

Fred C. Dickson, of the firm of Dickson and Talbot, managers of the Park Theatre, Indianapolis, and other playhouses, was married at Anderson, Ind., April 4, to Hallie Terhune, daughter of J. H. Terhune, one of the owners of the Anderson Grand Opera House. Mr. and Mrs. Dickson will sail for Europe April 10 on the *Kaiser Wilhelm der Grosse*. They will remain abroad about four months.

LIFE MEMBERS OF THE ACTORS' FUND.

On March 23 President Louis Aldrich, of the Fund, sent out to two hundred and fifty actors, actresses, managers and dramatic authors the following personal letter:

The fact that the Actors' Fund share of the New York City theatrical license money has been cut down this year, about 65 per cent. from the amount granted last year, with a prospect of receiving nothing hereafter, emboldens me to call upon the prominent and prosperous members of the theatrical profession (who have not already done so) to become Life Members of this association.

I am sure that, personally, you have the most kindly feeling for the charity and approve of its broad work, which is carried on all over the country in the most economical manner. I, therefore, respectfully ask, if consistent with your ideas and present circumstances, whether you would send fifty dollars to our Board of Trustees here, and so become a Life Member of the Actors' Fund of America, thus joining the ranks of those leading members of the profession who have already done this charitable act.

Truly yours,
LOUIS ALDRICH, President.

Within the week replies inclosing the fifty dollar fee were received from the following persons:

Isadore Rush, Marshall P. Wilder, Henry W. Savage, Harry Powers, R. M. Field, E. W. Presbrey, William Harris, Charles H. Yale, Jefferson De Angelis, Andrew Mack, Mrs. G. H. Gilbert, James T. Powers and Viola Allen.

As other names are added to the list of new life members they will be published in THE MIRROR. The present list of life members of the Fund is as follows:

*Henry E. Abbey, Louis Aldrich, James J. Armstrong, Joseph Arthur, Mary E. Barker, *Lawrence Barrett, H. C. Barnabee, *George A. Beane, Louis C. Behman, *David Bidwell, *Edwin Booth, Andrew Boyd, Theodore Bromley, Joseph Brooks, James J. Butler, Kate Byron, James L. Carhart, Kate Claxton, Estelle Clayton, Fraser Coulter, Lotta M. Crabtree, Sydney Cowell, William H. Crane, *Samuel Colville, Mrs. Samuel Colville, Benoit C. Coquelin, Phoebe Davies, Will J. Davis, Henry Dazian, Henry E. Dixey, John Drew, Juliet Durand, *J. K. Emmet, J. Gordon Emmons, Agnes Ethel, Isabelle Evesson, Louis Fields, Harrison Grey Fiske, Minnie Maddern Fiske, *Israel Fleishman, *William J. Florence, *John A. Forepaugh, T. Henry French, Charles Frohman, Daniel Frohman, Robert Fulford, William Gillette, Joseph R. Grismer, William J. Gilmore, Nat. C. Goodwin, Maurice Grau, Henry Greenwall, Martin W. Hanley, Edward Harrigan, A. F. Hartz, Edward J. Hassan, Carl A. Haswin, Frances Haswin, Al. Hayman, *William Henderson, Ettie Henderson, Frank E. Henderson, James A. Herne, *Alexander Herrmann, Gus Hill, *William F. Hoey, Isabel Sinn Hoyt, *Richard M. Hooley, Richard Hyde, De Wolf Hopper, Bronson Howard, Charles H. Hoyt, Nellie Howard, Henry Irving, *Frank R. Jackson, H. R. Jacobs, Joseph Jefferson, Henry A. Jones, *Gyori Juliska, *Thomas W. Keene, B. F. Keith, Gertrude Kellogg, Kathryn Kidder, *Jennie Kimball, Edwin Knowles, Howard Kyle, Lillian Langtry, William H. Langley, *Rosa M. Leland, Rose Levere, Jacob Litt, Marshall H. Mallory, Harry Mann, Robert B. Mantell, Sadie Martinot, *Edwin F. Mayo, Charles Meyer, *J. H. McVicker, Thomas E. Miaco, *Henry C. Miner, Maggie Mitchell, John Moller, Frank Mordaunt, *William H. Morton, Felix Morris, Theodore Moss, Helena Modjeska, James O'Neill, Chauncey Olcott, Albert M. Palmer, *Charles P. Palmer, Antonio Pastor, Signor Giovanni Perugini, Augustus Pitou, *Annie Pixley, Cora Urquhart Potter, F. F. Proctor, William W. Randall, Roland Reed, *Mlle. Hortense Rhea, Isaac B. Rich, Augustus Richards, J. H. Ryley, J. Wesley Rosenquest, R. Fulton Russell, Jr., Frank W. Sanger, Cordelia R. Sanford, Agnes Booth Schoeffel, L. N. Scott, Cyril Scott, *William E. Sinn, Edward H. Sothern, Edmund C. Stanton, A. A. Stewart, Collin Sturtevant, *Charles W. Thomas, Eugene Tompkins, Charles B. Thompson, Denman Thompson, Joseph M. Weber, Francis Wilson, E. S. Willard, Sidney Wollett, N. S. Wood, George Woodward, Mrs. John C. Wood.

*Deceased.

AN INTERESTING CASE.

Note was made last week of a litigation in which H. A. Du Souchet, as author, May and Flo Irwin, as actors, and H. B. Sire, as manager, are concerned.

"This case," said Mr. Du Souchet to a MIRROR man yesterday, "is an interesting one to all authors. The contract under which I turned over the play, The Swell Miss Fitz Swell, to May Irwin and Mr. Sire contained a clause giving them the play for the purpose of representation in perpetuity, yet there was no concluding clause in the contract that determined the ownership of the play. There was also a clause which recognized my property in the play to the extent that if Miss Irwin and Mr. Sire should re-lease the play to any third party, I was to receive additional and larger royalties for any such representation of it by a third party.

"May Irwin stopped representing the play herself—in other words, it was shelved. But her sister, Flo Irwin, sought to get it for her own immediate use. May declined to permit her sister to use it. It was for my interest, of course, to have Flo Irwin use it, and I brought an action at law to get possession of the play for that purpose.

"In their defense to my action, Miss Irwin and Mr. Sire set up absolute ownership of the play. The judge before whom the case came decided that the clause in my contract providing for royalties in case of a lease of the play by Miss Irwin and Mr. Sire determined that their property in it was not absolute, and that my right to it had not been extinguished. But the judge also decided that it was not a question of law, but one in equity, that must be decided in a new action brought in a court of equity for a construction of the contract and a determination of the respective rights involved. I offered to divide the royalties with May Irwin if she would consent to her sister's use of the play, but this proposition she declined. The play thus remains on the shelf, and before an action in equity could be determined my opportunity to enjoy this possible use of the play by Flo Irwin would pass."

BEN HENDRICKS' BAGGAGE CAR BURNED.

The baggage car containing the scenery and baggage of Ben Hendricks' A Yenuine Yentleman company was burned on March 28, en route to Ashland, Wis., from West Superior. The company lost all their theatrical wardrobe and most of them lost their personal wardrobe as well. The company was to have played four night stands and to have opened on April 1 in Milwaukee. Mr. Hendricks was compelled to cancel. A Yenuine Yentleman was to close its season in Buffalo on April 14.

Mr. Hendricks will play a Spring tour in Ole Olson, beginning at Dunkirk, N. Y., on April 16, and will star in this city next season.

ENGAGEMENTS.

Lillian Maynard, re-engaged as soubrette with The Hustler.

Amelie Baird, for leads with the Wolford-Sheridan company, succeeding Gertrude Hilliker.

Frances Justice, Marie Hunt, Alma Bradley, Gertrude Clemens, Grace Manning, Charles A. McGrath, Joseph Cleworth, Walter Daniels, Charles Dupres, Walter Cohen, Pat Short, Doré Davidson, manager, and F. H. James, business-manager, with Julia Morrison in A Day of Reckoning.

Hague Booth, with Elsie de Tourney, for Earl of Leicester in Mary Stuart, and Romeo in Romeo and Juliet.

PERSONAL.

UPPER.—Kate Upper, who has proved to be one of Mrs. Wheatcroft's most capable pupils, has not fallen short of expectations, as artistic performances with Richard Mansfield stand to her credit this season. Miss Upper made her professional debut as Sister Josephine in Cyrano de Bergerac last Spring.

BATES.—Blanche Bates has booked passage for England on the steamer *City of Rome*, sailing May 5. She will divide her Summer holiday between England and France and will return to America in the Autumn.

O'MARA.—Joseph O'Mara has been engaged by Maurice Grau for the season of grand opera at Covent Garden, London.

ETHEL.—Agnes Ethel (Mrs. John Tracy) has purchased the four-story brown stone house at the northeast corner of Madison Avenue and Seventy-fifth Street in this city.

HERNE.—James A. Herne, at his residence in this city, underwent, last Tuesday, an operation for the removal of one of his toes. The operation, that was performed by Dr. Doughty, was very successful, but it will be several weeks before Mr. Herne will be about again.

ROCKWELL.—Florence Rockwell has been engaged by Liebler and Company for next season to play a leading part in one of their new productions.

AMBER.—Mabel Amber is spending a few weeks at Lakewood, N. J.

O'NEIL.—Nance O'Neil was scheduled to open her Australian season at Sydney, March 10.

MANSFIELD.—Richard Mansfield has announced that his next season will be devoted almost entirely to New York, with a brief Chicago engagement. Besides Henry V., and Paolo and Francesca, he means to present Tolstoi's The Poet.

HALE.—Walter Hale sailed on Saturday to appear in An American Beauty in London. Frank Worthing has succeeded him as Edmund Burke in Oliver Goldsmith with Stuart Robson.

ROBSON.—Stuart Robson's Friday matinee of Oliver Goldsmith at the Fifth Avenue Theatre in aid of the Confederate Veterans' Camp of this city realized $1,267. The veterans gave a loving cup to Mr. Robson.

DE LUCE.—Florence de Luce, who recently made her professional debut with the Castle Square Opera company at the American Theatre, is a neice of Mlle. Zelie de Lussan, the prima donna. Miss de Luce studied under Madame Marchesi in Paris and returned to America only a few weeks ago to join the Castle Square company. She appeared first in a minor role in Patience, and this week sings the part of one of the bridesmaids in Trial by Jury.

LANE.—Charles W. Lane, correspondent of THE MIRROR at Butte, Mont., has been in town the past week. Mr. Lane is a captain in the First Montana Infantry and served in the Philippines, whence he sent a number of interesting letters to THE MIRROR.

BRAGA.—Anna Braga has resigned from the Irving Place Theatre company and means to go to London, renounce the German drama, and study with a view to playing in English.

MODJESKA. — Modjeska has again been forced to deny the rumor that she intends to appear in vaudeville.

LANGTRY.—Mrs. Langtry will close her American season in Boston, May 19. She will sail for England May 23.

ADAMS.—Maude Adams will sail for England May 9, taking the ocean trip for her health and returning almost immediately.

PERKINS.—Walter E. Perkins came to town on Sunday to hear read a part of his new play for next season, with which he was much pleased. He rejoined his company yesterday in Philadelphia and reports a prosperous tour.

MAJOR.—John Major has just received a letter, under date of April 6, from Philadelphia, from Julia Arthur Cheney, in which she expresses her regret at being compelled to shorten her season and close her company. She also speaks highly of Mr. Major's work in connection with his duties as manager of her company, stating that in the event of her returning to the stage she should want him to represent her again. She inclosed her check for $1,000 as an appreciation of his work and the unfortunate circumstances which shortened his season.

STANGE.—Stanislaus Stange narrowly escaped injury by a falling property statue during a Quo Vadis rehearsal at the New York Sunday night. Walter Williams, a "super," was hurt painfully by the crash.

DUSE.—Eleanora Duse has made a series of remarkable successes in Vienna, where she is now playing.

MINKOWSKI. — Giovanni Minkowski and Wanda Galland, non-professional, were married in San Francisco on April 8. The wedding march was that from the bridegroom's opera, The Smugglers of Bayadez.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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INTEREST IN THE FUND.

An increased interest in the Actors' Fund of America has been shown this season, and yet there is need of a greater interest on the part of the members of the dramatic profession. The number of benefit performances for the Fund during the season thus far has been larger than usual, and the net receipts from these performances have also been greater than usual; but no series of benefits that could be organized during a season would make up the loss the Fund seems certain to sustain through the proposed withdrawal by the city authorities of the share of theatre license moneys that for many years has been turned over to this great professional charity as a matter of right.

The officials of the Actors' Fund, always alert for its interests and industrious for its good, continue their efforts in every way possible to maintain an income that will meet its necessary expenditures. But if the city cuts off the large annual donation referred to, no effort of the Fund officials can avail to make up an equivalent unless the members of the dramatic profession rally to the Fund's aid. From an article in another column of THE MIRROR this week it will be seen that several prominent members of the profession have, within a few days, become life members of the Fund. This accession of life members has been due to a personal appeal made to many members of the profession by President LOUIS ALDRICH, who, during all the years he has been prominent in the administration of the affairs of the Fund, has shown an admirable activity in its behalf.

The labors of the officers of the Fund may be greatly assisted by hundreds of members of the profession that are able to contribute to the Fund if they will. There are still hundreds of the profession that should become life members of the Fund, and other hundreds who owe it to the Fund and to themselves to become annual members.

The Fund's work has excited the admiration of every person familiar with it. It cannot be too often repeated that there is no charity in the world broader in its beneficence or more alert, more quick or more economical in its administration. With its headquarters in New York, where much of its work is done absolutely without contingent expense, owing to the gratuitous services of its officials, the Fund has agencies at all prominent points in the country through which deserving cases are attended to as promptly and efficiently as are deserving cases in this city. It is perfectly organized for the good work for which it has become famous, and it would indeed be a misfortune if the Fund should be crippled in any particular, or any of its charitable purposes abandoned.

Many members of the profession do not realize the fact that their assistance is necessary—perhaps vital—to the Fund. With the growth of the profession in members the work of the Fund has increased far more rapidly than its income, while its real assets have not increased at all. Every year the Fund has been called upon to assist and maintain a greater number of the temporarily and permanently unfortunate of the profession, and even before the threatened reduction of its income by the city authorities it became apparent that its charitable work would have to be curtailed. Therefore, the actor who to-day may be blind to his duty in this matter may to-morrow, when stern necessity or unexpected illness makes him a subject for assistance, find that the Fund has no means to continue its work on the lines to which it has in recent years developed.

ELOCUTION.

NEXT Tuesday the New York State Association of Elocutionists will assemble in this city in annual convention. The programme promises instruction and entertainment for those that may attend. Among other things, two short plays will be represented, and there will be several readings from the plays of SHAKESPEARE. This suggests the dramatic interest that most of those concerned in the teaching of elocution, so called, are always anxious to emphasize as a legitimate correlative of elocution. In fact, many of the teachers assume that elocution as they practice it really is the chief essential of acting.

One of the papers to be read before the elocutionists' convention is entitled "Elocution in the Pulpit," and one of the events announced is a reception to the delegates and invited guests by the "New York Teachers of Oratory." This paper and this event suggest what is usually practiced and taught as "elocution," whereas they do not suggest acting at all.

There can be no doubt that preaching and oratory very clearly stand for the "elocution" of the past, as they stand for much of the "elocution" of the present. A candidate for the pulpit, whose ideas are all right and whose voice is susceptible of cultivation, may be developed to a greater effectiveness by training in elocution as elocution is commonly understood, just as one who aspires to be an orator may be. The preacher and the orator—for the purpose of this holding they are one in essentials—do not achieve their effects as the actor achieves his effects. They are speakers simply, while the actor is an impersonator. The preacher or the orator for the most part must hold his voice at an unnatural key, whereas the actor always must key his voice to nature. Nobody ever heard in the natural contacts of life such eccentric tricks of voice as the preacher or the orator indulges. The preacher or the orator frequently leaps from a whisper to a shout, wholly ignoring the emotions that changes in voice assist in expressing—unless the preacher be a ritualist, in which case he monotonously intones—and both are given to surprises that can only be enforced by such arbitrary vocal variations. The actor may whisper or he may shout, but only as befits his character or its peculiarly natural exigencies. When the preacher or the orator lifts or lowers his voice he is still himself, unless he, too, for the moment impersonates, and then he becomes an actor.

Elocution, as it is illustrated by most professional elocutionists, is a superficial and unnatural thing that belongs to the preacher or to the orator, and not to the actor. The actor, however, in the best phases of his art, alone illustrates what elocution really is.

AN EXPECTED RESULT.

THE acquittal of the defendants in the Sapho case was foreshadowed in THE MIRROR and had no element of surprise. The "prosecution" of the case was as farcical as its journalistic beginning was sensational and illegitimate. The trial jury was characteristic of the rest of it, and earned the freedom of the theatre where representation of the play was resumed on Saturday night with all of its peculiarities before an audience typical of such plays, and large enough to crowd the place. The "run," resumed, promises to last until the weather itself ... atmosphere of the play.

There is, of course, a legal "vindication" of the persons defensively concerned in this case in the outcome. But there is little in the case that reflects credit upon the petit jury system and nothing that reflects credit upon the profession of the theatre.

One danger, the signs of which are already noted, impends as a consequence. The "liberty" that shallow apologists for the original offenders have been crying for promises to breed license on the authority of the precedent established. Many persons whose ventures in the theatre usually spring to life upon such an opportunity as this are preparing to exploit plays based on the DAUDET story in the hope of making money out of the prurient curiosity that this case has aroused. It is fortunate that in various cities there will be exercised an official discretion that will discourage some of these ventures, but the greater number of them probably will flourish for a brief moment to the profit of those persons engaged in them, and to the temporary disgrace of the theatres in which they may be permitted to appear.

THE NEXT MODERN DRAMA.

The managers of the Carnegie Lyceum course of modern plays has completed arrangements for the presentation of The Heather Field in Washington, Boston and New York, and the company is now in active daily rehearsal. The players who will appear in the production are William Humphrey, Charles J. Bell, John E. Kellerd, Brandon Tinan, Joseph B. Wilkes, J. H. Howland, William J. McCahill, Jobyna Howland, and Caroline Keeler. As The Heather Field is rather short for a full evening's entertainment, a curtain-raiser entitled The Troubadour will precede it. This one-act play is a translation by M. S. Churchill of François Coppée's Le Passant. It will be acted by Antoinette Ashton and Martia Leonard. The plays will be presented at the Carnegie Lyceum on the evenings of April 19, 20 and 21. The course of modern plays, which has been more successful than any previous independent theatre movement in this city, will close with this production.

NOTES OF NEW THEATRES.

A $75,000 theatre, it is said, will be built at Springfield, Ill., the coming Summer.

A new theatre will be built the coming Summer at New Kensington, Westmoreland County, Pa., by the New Kensington Theatre Company, incorporated under the laws of Pennsylvania, Feb. 19, with a capital of $35,000. The officers of the company are William H. Richards, president; Robert Shepard, vice-president; James Reed, secretary; Jacob M. Doolittle, manager, and Philip L. Frend, treasurer.

Work on the new Elks' Opera House, at Baton Rouge, La., began April 1. The theatre will be ready for opening Sept. 1.

It is reported that a site has been selected and all arrangements made for the immediate erection of the new theatre at Los Angeles, Cal.

AMATEUR NOTES.

Society amateurs of Atlanta, Ga., will present at the Grand Opera House in that city, May 4-5, a one-act play, Hearts and Flowers, by Linton L. Tedford, of Atlanta, and Bibi. Mr. Tedford will appear in his own play, assisted by Palmer Phelan, Lucia Abbott and Walker W. Vick.

Society amateurs at Kingston, N. Y., have announced that they will play The Adventure of Lady Ursula some time in May.

It is said that the Strollers, as a result of their Christmas performances at the Waldorf-Astoria, have sent cheques for $200 to the Orthopædic Ward of the Post-Graduate Hospital, $250 to the Phœbe Guild, $325 to St. Andrew's Convalescent Hospital, and $500 to the West Side Day Nursery—$1,275 in all.

LETTER TO THE EDITOR.

An Author's Errors.

NEW YORK, April 4, 1900.

To the Editor of The Dramatic Mirror:

SIR: As an inveterate theatregoer I naturally take an interest in the history of the stage and I have been greatly amused of late by reading a book by Lewis C. Strang, entitled "Famous Actresses of the Day in America" (L. C. Page & Co., Boston, 1899), at the startling number of inaccuracies contained therein.

In the chapter devoted to Maude Adams I find the following paragraph:

Miss Adams first came under Charles Frohman's management when she joined E. H. Sothern's company during Mr. Sothern's first tour as a star. After leaving him she created the character of Neille, the lame girl in A Lost Paradise, and then the part of Dot Bradbury in A Midnight Bell.

Now Mr. Sothern's first starring tour was in the season of 1887-88 under Daniel, not Charles, Frohman. If, after leaving Mr. Sothern's company, Miss Adams did nothing till her appearance in The Lost Paradise, as the above paragraph would indicate, how does Mr. Strang account for Miss Adams' appearance with Duncan B. Harrison in The Paymaster at the Star Theatre in September, 1888, and in All the Comforts of Home and Men and Women during season of 1890-91. Mr. Strang also places the production of A Midnight Bell after that of The Lost Paradise, whereas the former play was produced in New York in the spring of 1889, while The Lost Paradise was not given till the Fall of 1891.

Among the notes on Mrs. Le Moyne, the author gives her first stage experience as being in the early eighties, yet Mrs. Le Moyne was acting in The Banker's Daughter in 1878 at the Union Square Theatre.

Still another error is where the author states that Effie Shannon was with Mrs. Langtry in The City of Pleasure. Mrs. Langtry never appeared in that play, but Miss Shannon did support her in the play of Gossip during Mrs. Langtry's last tour in America before the present one.

In another chapter Mr. Strang says: "When Mrs. Fiske produced Tess of the D'Urbervilles Mary Shaw made a great impression as Marion." If the word "produced" is here used in the theatrical sense, namely, "original production," then he is wrong, for we all know that Annie Irish was the Marion in the New York production.

The writer then goes on to tell us that Viola Allen's first appearance with the Empire company was in Aristocracy. This play was not given at the Empire, but at Wallack's, by a specially selected company and not by the Empire stock.

In the space devoted to May Irwin the explanation as to the origin of the song, "After the Ball," is interesting. Mr. Strang goes on to tell us that Miss Irwin heard Alexander Martinetti pick out the air on a guitar. The melody pleased Miss Irwin and she had Mr. Martinetti write it down and fit some words to it. If this be the case what has Charles K. Harris, of Milwaukee and New York, to say concerning it, for he is certainly known as the author of "After the Ball?"

Regarding Rose Coghlan the statement is made that "she ended her connection with Wallack's Theatre in 1886," yet I saw her at Niblo's Garden in September, 1885, when she gave Our Joan as the first play of her first starring tour. Miss Coghlan afterward appeared in Henry E. Abbey's company at Wallack's, season of 1887-88.

Of Maxine Elliott the author says: "The best she could do at first was to fill a thinking part in A. M. Palmer's company. . . . . Then her beauty got her an engagement in The Voyage of Suzette. Later in the account Mr. Strang tells us that Miss Elliott became a member of E. S. Willard's company in 1890, and the inference is that her appearance in The Voyage of Suzette antedated her engagement with Mr. Willard; yet the above-mentioned play was produced on Dec. 23, 1893, or about three years after Miss Elliott joined Mr. Willard.

Pardon me, Mr. Editor, for having intruded on your time to this extent, but I thought you would be amused at the number of inaccuracies found in a book which no doubt is read widely because of the popularity of its subject.

Very truly yours, JOHN H. JAMES.

TO MY OLD TRUNK.

Companion of my many tours,
Now battered, worn and rusted,
Your locks and straps
Have lived through scraps,
When others would have busted.
You've been ill used by many hands;
You've braved all sorts of weather,
In one-night stands, of many lands,
And still you hold together.

I've used you sometimes as a desk;
More often as a table,
When friends of mine,
With song and wine,
Have made my room a Babel.
And when the hours of mirth were done,
The guests all homeward started,
I've packed you tight and through the night
We also have departed.

Long may we be the best of friends—
Two comrades none may sever—
A player's life,
Is lonely strife;
His journey lasts forever.
And when the final curtain falls,
When o'er the Styx I'm ferried,
I'll but request that I may rest,
In my old trunk deep buried.

HARRY KING TOOTLE.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

FRIEND: Lizzie B. Raymond is now playing in Europe.

O. K., Montreal: Helen Byron is now playing in Across the Pacific.

T. Y., Brooklyn: Adelaide Courtney Early Russell, THE MIRROR believes, is now in Paris, France.

E. C., Springfield, O.: John De Vere, 430 Plum Street, Cincinnati, is the manager of Chester Park in that city.

READER, Michigan City, Ind.: Howard and Doyle, dramatic agents, have offices at the Howard Theatre, Chicago, Ill.

WILLIAM LOWELL: As persons that collect photographs, cuts, sketches, etc., of actors place a value upon their collections, you would probably have to advertise for specific pictures, etc., and pay for them.

F. L.: 1. Mrs. John Drew died on Aug. 31, 1897. 2. Thomas W. Keene died on June 1, 1898. 3. English players may be addressed in care of the *Era*, London, England.

S. P. K., New York: Charles Dickens' "Nicholas Nickleby," dramatized by Edward Stirling, was first produced at the Adelphi Theatre, London, on Nov. 19, 1838, with John Webster in the title-role and Mrs. Keeley as Smike.

E. M. C., Washington: James Henry Hackett is believed to have been the first to enact a typical Yankee character. He made his stage debut at the Park Theatre, New York, in March, 1826, as Justice Woodcock in Love in a Village.

HISTORY, Lockport, N. Y.: Lewis Hallam's company of players came from London to Jamestown, Va., on the ship *Charming Sally* in 1752, opening at Williamsburg, Va., on Sept. 5 of that year. The company included Mr. and Mrs. Hallam, their daughter and two sons, Lewis and Adam, Messrs. Rigby, Clarkson, Singleton, Herbert, Adcock, Wynell and Malone, Mrs. Rigby, Mrs. Clarkson and Miss Palmer. The opening bill was The Merchant of Venice, and Lethe.

J. O'C., Washington, D. C.: 1. Charles Frohman will not manage Julia Marlowe next season. 2. Mrs. Fiske will play in this country next season. 3. Royalties upon a successful play usually represent five per cent. of the gross receipts up to $5,000 per week, and ten per cent. of the gross in excess of that sum. 4. A play agent draws contracts between producer and author, attends to the collection of royalties, etc., and for these services usually receives from eight to ten per cent. of the royalties. 5. To protect an American play in England it is necessary to produce the play in England simultaneously with or in advance of its production here.

CURIOUS, Chicago: "Have any of Dickens' novels, except 'A Tale of Two Cities' and 'The Old Curiosity Shop' been dramatized?" Yes, all of Dickens' novels have been dramatized, and several of them have been seen at one time or another in differing versions. The late W. J. Florence, to some minds, gave his most artistic performance as Cap'n Cuttle, and in this character he wore the costume formerly worn by the famous Burton, who himself was notable in this part. O. B. Raymond was a well-known Toots, and the late Lester Wallack played in a dramatization of "Bleak House." In another version of this novel Janauschek won favor in the dual role of Lady Deadlock and Hortense. Jenny Lee was famous as Poor Jo. The late George Fawcett Rowe was esteemed an excellent Micawber, a part also played by John Brougham. Mrs. Gilbert is remembered by old playgoers as a capital Mrs. Wilfer in a play made from "Our Mutual Friend," and she appeared in a travesty of the Infant Phenomenon, with Davidge as Crummles, in a sketch founded on the theatrical episodes in "Nicholas Nickleby." Stuart Robson once played Sam Tappertit in a dramatization of "Barnaby Rudge." One of Irving's most noted characterizations was that of Alfred Jingle. E. S. Willard has acted Tom Pinch in a play founded on "Martin Chuzzlewit." Joseph Jefferson's Caleb Plummer is known of all, and this was one of John E. Owens' most effective parts. Nancy Sikes in "Oliver Twist" has been played by many actresses. A record of all the plays made from Dickens and the actors that have appeared in them would make a good-sized volume.

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THE USHER.

The split in the theatrical trust or syndicate foreshadows the end of an influence that has worked infinite injury to the American stage.

The present "copartnership" will terminate a year from next September. Meanwhile preparations for competitive circuits will be pushed rapidly.

The destruction of the semi-monopoly will restore matters to a normal basis, and honest men must rejoice exceedingly at that prospect.

"Biff" Hall, the noted Chicago jurist-journalist, sends along a curious story that bears upon recent Saphic events:

"A few months ago a Chicago newspaper man went to New York and anchored a good job. He went among theatrical men, and so when Marcus Mayer arrived there he advised him to 'stir up the animals' by having Fitch's Sapho denounced in the press. Marcus thought well of it, and handed the scribe $25 for the article which was to start the ball rolling.

"You all know the sequel and will agree with me, I think, that it was the most expensive expense account ever turned in by a manager. Moral: Don't let a thing get away from you."

The French reviews of Rostand's L'Aiglon do not bear out the enthusiasm expressed in the first reports of the production by Sarah Bernhardt cabled to the New York papers.

The opinion is expressed that the play is not likely to please the majority of playgoers, although with the first-night audience it was a *succès déstime*. One writer says very plainly that "age is beginning to tell upon Madame Bernhardt's buoyant constitution, and it may be a question whether young parts can any longer be satisfactorily represented by an actress of genius who will soon be sixty."

Her efforts were not sufficiently successful to compensate for the great length of the play, the tediousness of the last three acts and the absence of a clearly defined plot.

The compliments that Richard Mansfield and Joseph Jefferson have been paying to each other through the medium of interviews are edifying.

Mr. Jefferson opened the discussion by asserting that Mr. Mansfield's intensity led him to overact, and that jarred upon the Jefferson nerves. He thought Mr. Mansfield might outgrow this failing in time.

Mr. Mansfield retorted that he did not see why Mr. Jefferson should concern himself with his acting, but he was sorry to hear that it troubled him. He believed it was fifteen years since Mr. Jefferson attended one of his performances.

When masks are taken off and actors speak what they really think of each other and of each other's acting, the result is always amusing and sometimes surprising.

On Saturday evening the American Dramatists Club held its last meeting in the clubroom which it has occupied for several years. On the first of May the club will remove to new quarters in the Townsend Building, at Broadway and Twenty-fifth Street.

The meeting was followed by a spread and "smoke," especially in honor of President Bronson Howard, who is to sail for Europe a week from next Saturday to be absent six months at least, and perhaps a year.

Mr. Howard was in fine form, and his brother authors testified eloquently to the affection and respect in which they hold him.

The London *Academy*, speaking of the recent sale of Augustin Daly's books, says: "It is contended that better prices would have been realized in London. The American catalogue of the sale is derided by English booksellers as a thoroughly unskilled piece of work."

Book "sharps" here agree with the *Academy's* statement regarding the mistake made in selling this great collection here instead of in London, where rare and valuable books invariably sell for higher prices than in New York.

There is justice, too, in the criticism of the catalogue, which was not by any means adequate. Owing to defective descriptive notes many important and scarce works went for ridiculously small prices in the sale. These bargains were not secured by the private collectors, but by dealers, whose special knowledge enabled them to discriminate in spite of the omissions of the catalogue.

Mediocrity continues to be the motto of the handful of speculators who have usurped partial control of the theatrical situations.

Their task of satisfactorily providing dramatic material for a great number of communities cannot succeed, of course, and the inevitable result is seen in the predominance of pinchbeck, froth, silliness and vulgarity in almost every direction.

Here in New York, where the most of the newspapers are virtually under the speculators' control, nothing is ever said on this subject, while studious efforts are made to convey an impression that the stage is advancing along the right lines.

As a matter of fact, a survey of the local field at this moment gives little force to the argument that purely commercial management sustains good standards. On the contrary, it has steadily and well-nigh resistlessly lowered the level of former days, and wth all its activity and all its fertility of speculative resource it has served to develop only mediocrity in every essential department of the theatre.

On Sunday evening, April 22, at the Fifth Avenue Theatre, a benefit is to be given to Marvin R. Clark, the blind journalist. Two years ago Mr. Clark—who had heroically battled against the affliction which resulted from injuries sustained while saving the lives of a woman and her child—lost the use of his lower limbs and since then he has not been able to leave his room, suffering continuously from torturing pain that has incapacitated him for work. He is in great want.

Joseph Jefferson, who has volunteered his services for the benefit, will deliver a discourse on the drama and recite the grave-digger's scene from Hamlet. Many well-known actors and entertainers have also volunteered; but, apart from the merits of the bill, the excellence of the object should appeal to every one.

Subscriptions and orders for seats may be sent to Colonel F. C. Hamilton, 145 East Twenty-seventh Street, New York.

PLAYERS OFF FOR ENGLAND.

The companies that will play Zaza and An American Beauty in London sailed away from this port last Wednesday on the good ship *St. Paul*, amid the cheers and the tears of a small army of stay-at-homes assembled upon the wharf.

The Zaza companies, to open at the London Garrick Theatre on April 16, was guided by David Belasco and headed by Mrs. Leslie Carter. Mr. Belasco, while in London, will also produce Madame Butterfly there as an afterpiece to Miss Hobbs at the Duke of York's Theatre. Then he will go over to Paris to see Jean Richepin, who is at work upon a new play for Mrs. Carter. Zaza will be seen again at the Garrick Theatre here about Oct. 1, and Mrs. Carter's next tour in this drama extends to the Pacific Coast. In the Spring of 1901 Mrs. Carter will offer a new play in this city.

The departing company to play An American Beauty at the London Shaftesbury Theatre in Easter week numbered as many as eighty-three persons, led by George W. Lederer and Gustave Kerker and including Edna May, Ella Snyder, Mabel Powers, Marie George, Louis Wesley, Truly Shattuck, Elizabeth Ryker, Mayme Gehrue, Idalene Cotton, Richard Carroll, Charles Kirke, Nicholas Long, Gilbert Gregory, Willard Simms, Albert Parr and Gerald Conventry.

Mr. Lederer will return late in May to put on a June attraction at the Casino, to ship away Dan Daly and others for the London production of the Whirl of the Town, and to arrange for the local hearing of the present London Gaiety hit, The Messenger Boy, at the Casino about Aug. 15. Last Tuesday evening the players about to sail Londonward appeared on the Casino stage with those there disporting in The Casino Girl. Edna May warbled a patriotic song, and the audience cheered mightily.

RUDOLPH ARONSON'S RETURN HOME.

Rudolph Aronson arrived from Europe on Sunday, bringing along the scores, orchestra and chorus parts, scene and property plots, costume plates and libretti of Wiener Blut, Der Waldmeister, and Koenigin der Vernumpft, by Johann Strauss; Das Modell, by Franz von Suppe; Der Schöne Rigo and Die Landstreicher, by C. M. Ziehrer; Der Blondin von Namur, by Adolf Müller; La Belle au Bois Dormant, by Charles Lecocq; Les Saltimbanques, by Louis Ganne; Das Heimchen am Herd (The Cricket on the Hearth), by Carl Goldmark, and Fedora, by Giordano.

Mr. Aronson arranged in Vienna for the American tour next season of Edward Strauss and his Viennese orchestra of fifty musicians. Herr Strauss is engaged for one hundred concerts, beginning Oct. 17, and is now composing a waltz, to be entitled "Welcome to America," and to be dedicated to the American people.

Mr. Aronson placed Max Vogrich's grand operas, Der Buddha and Goetz with Josef Weinberge in Vienna, who agrees to produce them in Germany and Austria. Jean De Reszke has secured the French rights for Buddha and will present that work next year in German, playing the title part. Siegfried Wagner's American tour in 1902 will be under management of Emil Dührer and Mr. Aronson.

In Milan Mr. Aronson attended the first performance of Puccini's Tosca at La Scala, and entered into negotiations with Riccordi for the American rights. He also secured the American rights to the buffet automatique, which he hopes to introduce in New York. He has an option on property in the Boulevard des Capucines, Paris, for the construction there of an American theatre and roof garden.

FRED C. DICKSON MARRIED.

Fred C. Dickson, of the firm of Dickson and Talbot, managers of the Park Theatre, Indianapolis, and other playhouses, was married at Anderson, Ind., April 4, to Hallie Terhune, daughter of J. H. Terhune, one of the owners of the Anderson Grand Opera House. Mr. and Mrs. Dickson will sail for Europe April 10 on the *Kaiser Wilhelm der Grosse*. They will remain abroad about four months.

LIFE MEMBERS OF THE ACTORS' FUND.

On March 23 President Louis Aldrich, of the Fund, sent out to two hundred and fifty actors, actresses, managers and dramatic authors the following personal letter:

The fact that the Actors' Fund share of the New York City theatrical license money has been cut down this year, about 65 per cent. from the amount granted last year, with a prospect of receiving nothing hereafter, emboldens me to call upon the prominent and prosperous members of the theatrical profession (who have not already done so) to become Life Members of this association.

I am sure that, personally, you have the most kindly feeling for the charity and approve of its broad work, which is carried on all over the country in the most economical manner. I, therefore, respectfully ask, if consistent with your ideas and present circumstances, whether you would send fifty dollars to our Board of Trustees here, and so become a Life Member of the Actors' Fund of America, thus joining the ranks of those leading members of the profession who have already done this charitable act.

Truly yours,
LOUIS ALDRICH, President.

Within the week replies inclosing the fifty dollar fee were received from the following persons:

Isadore Rush, Marshall P. Wilder, Henry W. Savage, Harry Powers, R. M. Field, E. W. Presbrey, William Harris, Charles H. Yale, Jefferson De Angelis, Andrew Mack, Mrs. G. H. Gilbert, James T. Powers and Viola Allen.

As other names are added to the list of new life members they will be published in THE MIRROR. The present list of life members of the Fund is as follows:

*Henry E. Abbey, Louis Aldrich, James J. Armstrong, Joseph Arthur, Mary E. Barker, *Lawrence Barrett, H. C. Barnabee, *George A. Beane, Louis C. Behman, *David Bidwell, *Edwin Booth, Andrew Boyd, Theodore Brumley, Joseph Brooks, James J. Butler, Kate Byron, James L. Carhart, Kate Claxton, Estelle Clayton, Fraser Coulter, Lotta M. Crabtree, Sydney Cowell, William H. Crane, *Samuel Colville, Mrs. Samuel Colville, Benoit C. Coquelin, Phoebe Davies, Will J. Davis, Henry Dazian, Henry E. Dixey, John Drew, Juliet Durand, *J. K. Emmet, J. Gordon Emmons, Agnes Ethel, Isabelle Evesson, Louis Fields, Harrison Grey Fiske, Minnie Maddern Fiske, *Israel Fleishman, *William J. Florence, *John A. Forepaugh, T. Henry French, Charles Frohman, Daniel Frohman, Robert Fulford, William Gillette, Joseph R. Grismer, William J. Gilmore, Nat. C. Goodwin, Maurice Grau, Henry Greenwall, Martin W. Hanley, Edward Harrigan, A. F. Hartz, Edward J. Hassan, Carl A. Haswin, Frances Haswin, Al. Hayman, *William Henderson, Ettie Henderson, Frank E. Henderson, James A. Herne, *Alexander Herrmann, Gus Hill, *William F. Hoey, Isabel Sinn Hoyt, *Richard M. Hooley, Richard Hyde, De Wolf Hopper, Bronson Howard, Charles H. Hoyt, Nellie Howard, Henry Irving, *Frank R. Jackson, H. R. Jacobs, Joseph Jefferson, Henry A. Jones, *Gyori Juliska, *Thomas W. Keene, B. F. Keith, Gertrude Kellogg, Kathryn Kidder, *Jennie Kimball, Edwin Knowles, Howard Kyle, Lillian Langtry, William H. Langley, *Rosa M. Leland, Rose Levere, Jacob Litt, Marshall H. Mallory, Harry Mann, Robert B. Mantell, Sadie Martinot, *Edwin F. Mayo, Charles Meyer, *J. H. McVicker, Thomas E. Miaco, *Henry C. Miner, Maggie Mitchell, John Moller, Frank Mordaunt, *William H. Morton, Felix Morris, Theodore Moss, Helena Modjeska, James O'Neill, Chauncey Olcott, Albert M. Palmer, *Charles P. Palmer, Antonio Pastor, Signor Giovanni Perugini, Augustus Pitou, *Annie Pixley, Cora Urquhart Potter, F. F. Proctor, William W. Randall, Roland Reed, *Mlle. Hortense Rhea, Isaac B. Rich, Augustus Richards, J. H. Ryley, J. Wesley Rosenquest, R. Fulton Russell, Jr., Frank W. Sanger, Cordelia R. Sanford, Agnes Booth Schoeffel, L. N. Scott, Cyril Scott, *William E. Sinn, Edward H. Sothern, Edmund C. Stanton, A. A. Stewart, Collin Sturtevant, *Charles W. Thomas, Eugene Tompkins, Charles H. Thompson Denman Thompson, Joseph M. Weber, Francis Wilson, E. S. Willard, Sidney Wollett, N. S. Wood, George Woodward, Mrs. John C. Wood.

*Deceased.

AN INTERESTING CASE.

Note was made last week of a litigation in which H. A. Du Souchet, as author, May and Flo Irwin, as actors, and H. B. Sire, as manager, are concerned.

"This case," said Mr. Du Souchet to a MIRROR man yesterday, "is an interesting one to all authors. The contract under which I turned over the play, The Swell Miss Fitz Swell, to May Irwin and Mr. Sire contained a clause giving them the play for the purpose of representation in perpetuity, yet there was no concluding clause in the contract that determined the ownership of the play. There was also a clause which recognized my property in the play to the extent that if Miss Irwin and Mr. Sire should re-lease the play to any third party, I was to receive additional and larger royalties for any such representation of it by a third party.

"May Irwin stopped representing the play herself—in other words, it was shelved. But her sister, Flo Irwin, sought to get it for her own immediate use. May declined to permit her sister to use it. It was for my interest, of course, to have Flo Irwin use it, and I brought an action at law to get possession of the play for that purpose.

"In their defense to my action, Miss Irwin and Mr. Sire set up absolute ownership of the play. The judge before whom the case came decided that the clause in my contract providing for royalties in case of a lease of the play by Miss Irwin and Mr. Sire determined that their property in it was not absolute, and that my right to it had not been extinguished. But the judge also decided that it was not a question of law, but one in equity, that must be decided in a new action brought in a court of equity for a construction of the contract and a determination of the respective rights involved. I offered to divide the royalties with May Irwin if she would consent to her sister's use of the play, but this proposition she declined. The play thus remains on the shelf, and before an action in equity could be determined my opportunity to enjoy this possible use of the play by Flo Irwin would pass."

BEN HENDRICKS' BAGGAGE CAR BURNED.

The baggage car containing the scenery and baggage of Ben Hendricks' A Yenuine Yentleman company was burned on March 28, en route to Ashland, Wis., from West Superior. The company lost all their theatrical wardrobe and most of them lost their personal wardrobe as well. The company was to have played four night stands and to have opened on April 1 in Milwaukee. Mr. Hendricks was compelled to cancel. A Yenuine Yentleman was to close its season in Buffalo on April 14.

Mr. Hendricks will play a Spring tour in Ole Olson, beginning at Dunkirk, N. Y., on April 16, and will star in this city next season.

ENGAGEMENTS.

Lillian Maynard, re-engaged as soubrette with The Hustler.

Amelie Baird, for leads with the Wolford-Sheridan company, succeeding Gertrude Hilliker.

Frances Justice, Marie Hunt, Alma Bradley, Gertrude Clemens, Grace Manning, Charles A. McGrath, Joseph Cleworth, Walter Daniels, Charles Dupres, Walter Cohen, Pat Short, Doré Davidson, manager, and F. H. James, business-manager, with Julia Morrison in A Day of Reckoning.

Hague Booth, with Elsie de Tourney, for Earl of Leicester in Mary Stuart, and Romeo in Romeo and Juliet.

PERSONAL.

UPPER.—Kate Upper, who has proved to be one of Mrs. Wheatcroft's most capable pupils, has not fallen short of expectations, as artistic performances with Richard Mansfield stand to her credit this season. Miss Upper made her professional debut as Sister Josephine in Cyrano de Bergerac last Spring.

BATES.—Blanche Bates has booked passage for England on the steamer *City of Rome*, sailing May 5. She will divide her Summer holiday between England and France and will return to America in the Autumn.

O'MARA.—Joseph O'Mara has been engaged by Maurice Grau for the season of grand opera at Covent Garden, London.

ETHEL.—Agnes Ethel (Mrs. John Tracy) has purchased the four-story brown stone house at the northeast corner of Madison Avenue and Seventy-fifth Street in this city.

HERNE.—James A. Herne, at his residence in this city, underwent, last Tuesday, an operation for the removal of one of his toes. The operation, that was performed by Dr. Doughty, was very successful, but it will be several weeks before Mr. Herne will be about again.

ROCKWELL.—Florence Rockwell has been engaged by Liebler and Company for next season to play a leading part in one of their new productions.

AMBER.—Mabel Amber is spending a few weeks at Lakewood, N. J.

O'NEIL.—Nance O'Neil was scheduled to open her Australian season at Sydney, March 10.

MANSFIELD.—Richard Mansfield has announced that his next season will be devoted almost entirely to New York, with a brief Chicago engagement. Besides Henry V., and Paolo and Francesca, he means to present Tolstoi's The Poet.

HALE.—Walter Hale sailed on Saturday to appear in An American Beauty in London. Frank Worthing has succeeded him as Edmund Burke in Oliver Goldsmith with Stuart Robson.

ROBSON.—Stuart Robson's Friday matinee of Oliver Goldsmith at the Fifth Avenue Theatre in aid of the Confederate Veterans' Camp of this city realized $1,267. The veterans gave a loving cup to Mr. Robson.

DE LUCE.—Florence de Luce, who recently made her professional debut with the Castle Square Opera company at the American Theatre, is a neice of Mlle. Zelie de Lussan, the prima donna. Miss de Luce studied under Madame Marchesi in Paris and returned to America only a few weeks ago to join the Castle Square company. She appeared first in a minor role in Patience, and this week sings the part of one of the bridesmaids in Trial by Jury.

LANE.—Charles W. Lane, correspondent of THE MIRROR at Butte, Mont., has been in town the past week. Mr. Lane is a captain in the First Montana Infantry and served in the Philippines, whence he sent a number of interesting letters to THE MIRROR.

BRAGA.—Anna Braga has resigned from the Irving Place Theatre company and means to go to London, renounce the German drama, and study with a view to playing in English.

MODJESKA. — Modjeska has again been forced to deny the rumor that she intends to appear in vaudeville.

LANGTRY.—Mrs. Langtry will close her American season in Boston, May 19. She will sail for England May 23.

ADAMS.—Maude Adams will sail for England May 9, taking the ocean trip for her health and returning almost immediately.

PERKINS.—Walter E. Perkins came to town on Sunday to hear read a part of his new play for next season, with which he was much pleased. He rejoined his company yesterday in Philadelphia and reports a prosperous tour.

MAJOR.—John Major has just received a letter, under date of April 6, from Philadelphia, from Julia Arthur Cheney, in which she expresses her regret at being compelled to shorten her season and close her company. She also speaks highly of Mr. Major's work in connection with his duties as manager of her company, stating that in the event of her returning to the stage she should want him to represent her again. She inclosed her check for $1,000 as an appreciation of his work and the unfortunate circumstances which shortened his season.

STANGE.—Stanislaus Stange narrowly escaped injury by a falling property statue during a Quo Vadis rehearsal at the New York Sunday night. Walter Williams, a "super," was hurt painfully by the crash.

DUSE.—Eleanora Duse has made a series of remarkable successes in Vienna, where she is now playing.

MINKOWSKI.—Giacomo Minkowski and Wanda Galland, non-professional, were married in San Francisco on April 8. The wedding march was that from the bridegroom's opera, The Smugglers of Bayadez.

CURRENT AMUSEMENTS.

Week Ending April 14.

Manhattan Borough.

METROPOLIS (Third Ave. and 42d St.), MAN'S ENEMY.
OLYMPIC (Third Ave. bet. 12th and 13th Sts.), THE MANHATTAN BURLESQUERS.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), E. H. SOTHERN AND VIRGINIA HARNED IN THE SUNKEN BELL—16 plus 17 to 18 Times, also THE SONS OF THE SWORD and THE KING'S MUSKETEER.
HARLEM MUSIC HALL (125th st. nr. Seventh Ave.), VAUDEVILLE.
MINER'S (125th St. nr. Lexington Ave.), UNCLE TOM'S CABIN AND VAUDEVILLE.
PROCTOR'S PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:30 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), DR PACHMANN CHOPIN RECITAL—Thurs. Aft., April 19.
NEW YORK (Broadway and 45th St.), QUO VADIS—1st Week—1 to 8 Times.
CRITERION (Broadway and 44th St.), JAMES K. HACKETT IN THE PRIDE OF JENNICO—6th Week—40 to 47 Times.
BERKELEY LYCEUM (44th St., nr. Fifth Ave.), GARRETT P. SERVISS ILLUSTRATED LECTURES—April 11 and 12.
VICTORIA (Seventh Ave. and 42d St., THE RATS IN A HOT OLD TUBE.—3d Week—8 to 14 Times.
REPUBLIC (207-211 West 42d St., adjoining The Victoria), now building.
AMERICAN (Eighth Ave., 42d and 43d Sts.), H. M. S. PINAFORE AND TRIAL BY JURY.
MURRAY HILL (Lexington Ave. and 41st St.), HENRY V. DONNELLY STOCK IN TURNED UP AND THE PEACEMAKER.
BROADWAY (Broadway and 41st St.), BEN HUR—39th Week—155 to 162 Times.
MENDELSSOHN HALL (113 West 40th St.), KNEISEL QUARTETTE AND DOHS XVI—Tues. Eve., April 10.
EMPIRE (Broadway and 40th St.), A MAN AND HIS WIFE, ALSO THE BUGLE CALL—2d Week—9 to 16 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.)—17th Week—MAURICE GRAU OPERA COMPANY.
CASINO (Broadway and 39th St.), THE CASINO GIRL—4th Week—22 to 28 Times.
KNICKERBOCKER (Broadway and 38th St.), THE BOSTONIANS IN THE VICEROY—1st Week—1 to 7 Times.
HERALD SQUARE (Broadway and 35th St.), QUO VADIS—1st Week—1 to 8 Times.
GARRICK (35th St. East of Sixth Ave.), WILLIAM GILLETTE IN SHERLOCK HOLMES—23d Week—151 to 157 Times.
KOSTER & BIAL'S (145-149 West 34th St.), WILLIAMS AND WALKER IN THE POLICY PLAYERS—2d Week—9 to 16 Times, and PROGRESS—9th Week—31 to 38 Times.
SCHLEY (117 West 34th St.), VAUDEVILLE.
MANHATTAN (1260-1268 Broadway), WOMAN AND WINE—Announced for April 11.
THIRD AVENUE (Third Ave. and 31st St.), THE BLACK FLAG.
BIJOU (1229 Broadway), THE JAPANESE PLAYERS each afternoon and TIM MURPHY IN THE CARPET BAGGER every Evening.
WALLACK'S (Broadway and 30th St.), OLGA NETHERSOLE IN SAPHO—29 plus 2 to 8 Times.
DALY'S (Broadway and 30th St.), TRELAWNY OF THE WELLS—Revival——1 to 7 Times.
WEBER & FIELDS' (Broadway and 29th St.), THE WHIRL (2010—30th Week—218 to 240 Times—SAPOLIO—6th Week—37 to 44 Times.
COMIQUE (Broadway and 29th St.), THE RENTZ-SANTLEY COMPANY.
FIFTH AVENUE (Broadway and 28th St.), STUART ROBSON IN OLIVER GOLDSMITH—4th Week—26 to 33 Times.
GARDEN (Madison Ave. and 27th St.), HEARTS ARE TRUMPS—8th Week—55 to 62 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), ADAM FOREPAUGH AND SELLS BROTHERS' CIRCUS—2d Week—8 to 19 Times.
MINER'S (212-214 Eighth Ave.), THE MAJESTIC BURLESQUERS.
MADISON SQUARE (24th St. nr. Broadway), WHY SMITH LEFT HOME—Revival——1 to 8 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.) MY DAUGHTER IN-LAW—7th Week—49 to 56 Times.
EDEN MUSEE (23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), COLE AND JOHNSON'S A TRIP TO COONTOWN.
CHICKERING HALL (Fifth Ave. and 18th st.)—Closed.
IRVING PLACE (Southwest cor. 15th St.), DRAMA AND COMEDY IN GERMAN.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), THE GREAT BURR—118 plus 4th Week—25 to 32 Times.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), 'WAY DOWN EAST—23d Week—174 to 181 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (125-127 East 14th St.), WEBER'S PARISIAN WIDOWS.
STAR (Broadway and 13th St.), MCFADDEN'S ROW OF FLATS.
GERMANIA (147 East 8th St.), ANNA FUEHRING IN GERMAN REPERTOIRE.
LONDON (225-227 Bowery), THE EUROPEAN SENSATION.
PEOPLE'S (199 to 205 Bowery), THE HEBREW DRAMA.
MINER'S (165-169 Bowery), LILLIAN WASHBURN'S INDIAN MAIDENS.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.
CHINESE THEATRE (Doyers St.), THE CHINESE DRAMA.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), PARK (502 Fulton St.), Closed.
HYDE & BEHMAN'S (540-552 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.,) VAUDEVILLE.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), CORSE PAYTON COMEDY COMPANY IN REPERTOIRE twice a day.
LEE AVENUE ACADEMY (Lee Ave., opposite Taylor St.), Closed.
UNIQUE (194-196 Grand St.), THE HIGH ROLLERS.
CRITERION (Grand Ave. and Fulton St.), Closed.
AMPHION (435-441 Bedford Ave.), Closed.
STAR (251-257 Jay St., nr. Fulton St.), THE KNICKERBOCKER BURLESQUERS.
EMPIRE (101-105 South 6th St.), THE BOWERY BURLESQUERS.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed.
GAIETY (Broadway and Middleton St.), A FEMALE DRUMMER.
LYCEUM (Montrose Ave. and Leonard St.), UNCLE TOM'S CABIN.
BIJOU (Smith and Livingston Sts.), ON THE STROKE OF TWELVE.
MONTAUK (505-507 Fulton St.), ANNA HELD IN PAPA'S WIFE.
MUSIC HALL (Fulton St. and Alabama Ave.), AN EASY MARK.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.)—Now Building.
FOLLY (Graham Ave. and Debevoise St.)—Now Building.

AT THE THEATRES.

Herald Square—Quo Vadis.

Play in five acts. Dramatized by Jeannette L. Gilder, from the novel by Henry Sienkiewicz. Produced April 9.

Petronius	E. J. Morgan
Vinicius	John Blair
Nero	Robert Fischer
Tigellinus	T. B. Bridgeland
Chilo	Frank J. Currier
Lucan	William Herbert
Ursus	Harrison Armstrong
Father Linus	Myron Calice
Croton	Howard Truesdale
Hasta	Robert L. Gemp
Vitellius	W. V. Ranous
Vestinius	F. Husted
Glaucus	Willard Simpson
Gulo	Joseph Damery
Little Aulus	Little Arthur
Lygia	Bijou Fernandez
Poppæa	Hattie Russell
Eunice	Grayce Scott
Pomponia	Minnie Monk
Miriam	Anna Barkley
Acte	Engel Summer
Nigidia	Jane Marbury
Calvia	Gertrude McGill
A Slave	Dollie Thornton

A large audience chose last evening to see Quo Vadis at the Herald Square Theatre, where a version of the novel made by Jeannette L. Gilder, with the sanction of Henry Sienkiewicz, the author, was produced for the first time, under the management of D. H. Hunt.

Miss Gilder's version contains five acts and nine scenes, and follows closely the story of the novel, with which most persons are familiar. The opening scene shows the house of Aulus, where Lygia, the beautiful maiden, also a Christian, delivered as a hostage to Rome by her nation, is living. We are told of the love of Lygia for Vinicius, the Augustian tribune. Soon the young soldier enters, accompanied by his uncle, Petronius, the scholar and most brilliant and popular of Nero's court. Vinicius is madly in love with Lygia, and has brought Petronius to see her and aid him. Petronius promises that Lygia shall be his nephew's in a few days. Shortly after his departure, soldiers arrive with orders from Nero that Lygia be taken to the palace, and she is borne away, Ursus, the giant, her faithful attendant, accompanying her. The scene shifts to the house of Petronius, where after a scene between the "arbiter of elegance" and his slave, Eunice, Vinicius enters wild with anger at Lygia's seizure, and learns that the abduction was planned by Petronius, and that Lygia will be delivered to her lover. In the third scene a feast is in progress at Nero's palace. Lygia, in company with Acte, Nero's former favorite, sees the revelry and license that prevail, and is horrified. She sees Vinicius, drunk, embrace some of the dissolute women of the court. Finally, his passions aroused, he attempts to bear Lygia to his home. Ursus wrests her from his grasp, and felling the tribune to the floor, escapes with Lygia. In this scene also appear Nero, cruel and vain, fawned upon and flattered; Poppæa, his wife, who makes love to Vinicius; Lucan, the drunken poet, and Tigellinus, prefect of the Pretorian Guard, and a bitter enemy of Petronius.

In the second act, at Petronius' house, Chilo, the Greek soothsayer, informs Vinicius that Lygia is with the Christians at the house of Miriam. Conducted by the Greek, Vinicius and Croton, a man of even greater stature than Ursus, repair to the house. Croton attacks Ursus, but the Lygian kills him, and is about to kill Vinicius, when he is stayed by Lygia, whose love for the tribune asserts itself.

Vinicius' wounds are many, but he is nursed to health by Lygia, and by her love and purity is led to embrace the Christian faith. The scene of the third act is the road from Beneventum to Rome, along which Nero and his court shortly appear. Petronius secures the Emperor's consent to Vinicius' marriage to Lygia. Chilo, to revenge himself on Vinicius, who has had him flogged, accuses Lygia of having poisoned Nero's child, and her arrest is ordered. Tigellinus has set Rome on fire and as the flames rise the Emperor takes his lyre and sings. The rabble, frenzied by the fire, rush on and would attack Nero. Petronius saves him, promising the crowd that the city will be rebuilt. Tigellinus accuses the Christians of having fired the city, and the rabble, led by Chilo, rush in search of them.

In the fourth act, Petronius, realizing that his power over Nero is waning, prepares a death draught. Nero visits the "arbiter," and becoming incensed at Petronius' plea that Lygia and the other Christians may be saved, orders his arrest. Petronius drinks the fatal draught, and dies, denouncing the Emperor. The faithful Eunice follows her master to death. The next scene shows the prison where the Christians are confined. They are led into the arena to die, Lygia being the last, while Vinicius prays God to save her. The last act takes place in the Emperor's box at the arena. Here the fight between Ursus and the bull, to the back of which Lygia has been tied, occurs. The battle is not seen by the audience, taking place "off," and being described by the occupants of the box. Ursus breaks the bull's neck and bears Lygia to the box. The verdict of the populace is for mercy, and Vinicius clasps Lygia in his arms, thanking God for his mercy.

Miss Gilder has made not only an excellent dramatization of the novel, but an excellent play as well. It is melodrama, of course, but of the best sort, devoid of claptrap and interesting from beginning to end. The action is quick throughout; the story clearly developed; the dialogue well chosen and the climaxes to each scene effective. The resemblance between Quo Vadis and The Sign of the Cross is even more apparent in seeing the play than in reading the book. As Wilson Barrett claims to have produced The Sign of the Cross in St. Louis before Sienkiewicz wrote "Quo Vadis" in Poland, surely one of the most remarkable cases of coincidental thought on record is presented.

Much depends upon the manner in which the scenic or spectacular features of the play are treated. Their handling last evening was fully satisfactory. The pomp and ceremony of Nero's court were pictured with much detail. A large number of extra people were employed, and the scenery was elaborate and well painted. The burning of Rome was a realistic effect, and the last act, though the audience had to get the combat on hearsay evidence, was intense and roused the house to a high pitch of excitement. When one considers the short time spent in rehearsals and other preparations, the production is a remarkable one. The task of staging so large a production is stupendous, and Napier Lothian, Jr., the stage-manager, deserves unlimited credit for what he has accomplished.

The players, too, almost without exception, should be praised for giving satisfactory performances on such short notice.

John Blair brought the intelligence always manifest in his work to bear upon the role of Vinicius, and was manly, spirited and sincere. E. J. Morgan proved a disappointment as Petronius. The part offers many opportunities, but Mr. Morgan, whose mannerisms of speech and carriage seem to grow upon him, failed to show the polish, brilliancy and distinction that characterized the "arbiter of elegance." Robert Fischer's Nero was played too much on low-comedy lines, for the emperor, vain and childish though he was, is understood to have possessed much of the dignity of the Cæsars. Frank J. Currier gave a capital performance of the traitorous Chilo. T. B. Bridgeland was an effective Tigellinus; William Herbert an amusing Lucan; Harrison Armstrong an effective Ursus; while Myron Calice, Howard Truesdale, Robert L. Gemp, W. V. Ranous, F. Husted, and Willard Simpson did creditable work.

Bijou Fernandez displayed much earnestness and feeling as Lygia, and gave one of her best performances. Hattie Russell was pleasing as Poppæa. Grayce Scott was an excellent Eunice. Annie Monk as Pomponia; Anna Barclay as Miriam; Engel Sumner as Acte; Jane Marbury as Nigidia, and Gertrude McGill as Calvia were all equal to their roles.

The audience was enthusiastic, and there were several calls after each act.

New York—Quo Vadis.

Melodrama in six acts by Stanislaus Stange. Produced April 9.

Vinicius	Joseph Haworth
Petronius	Arthur Forrest
Nero	Edmund D. Lyons
Tigellinus	William T. Clifton
Aulus Plautius	Richard Buhler
Caius Hasta	Marcus Ford
Chilo Chilonides	Horace Lewis
Vitellius	W. T. Melville
Regulus	Harry Nowell
Afer	F. Boyle
Lucan	Leonard Walker
Terpnos	F. Arundel
Diodorus	W. Marriott
Tiresias	Robert Delmar
Meltos	William Sylvester
Little Aulus	Master Teddy
Glaucus	Edwin Varrey
Ursus	Elmer Grandin
Linus	W. C. Stone
Nazarius	Richard Sterling
Fabian	James Crown
Lygia	Roselle Knott
Pomponia	Margaret Fealy
Acte	Carolyn Kenyon
Poppæa	Alice Fischer
Eunice	Maude Fealy
Crispinilla	Vasti Hollis
Rubra	Louise Collins
Daphne	Jennie Barry
Paulina	Lucia Moore
Junia	Lottie Dale
Servilia	Susie Rocamora

At the New York Theatre last evening was shown for the first time here Fred C. Whitney's production of Stanislaus Stange's dramatization of Henryk Sienkiewicz's novel, "Quo Vadis." This production had not the grace of the novelist's permission enjoyed by the Herald Square version, but it had the advantage of having been in exercise ever since the Autumn, when it had its original hearing in Chicago.

Mr. Stange's arrangement of the story tells how the Christian girl Lygia, a hostage in Rome, is loved by the pagan tribune, Vinicius, how she spurns him, and anon is invited to a feast spread by the Emperor Nero in the palace gardens, where Vinicius attempts to assault her, only to be thrown out of the gardens by one Ursus, of Lygia's tribe. Poppæa, wife of Nero, waxes jealous of Lygia because she herself dotes upon Vinicius, and she fancies that Nero is impressed favorably by the Christian girl. Accordingly Poppæa proclaims that Lygia is a sorceress, and would have her executed but that she is spirited away by Ursus.

Then Rome burns, and in the rush to escape the flames Vinicius and Lygia meet. He rescues her from an angry mob and both are arrested as of the Christians, who were charged with starting the fire. Vinicius is promptly let go, but Lygia is to be killed. A great gladiatorial tournament is announced, and the mighty Ursus is to wrestle with a gigantic bull. When this bull enters the arena, Ursus is astounded to see Lygia strapped to its horns. By a superhuman effort he seizes the horns and breaks the bull's neck by a herculean twist. So pleased are the people by this feat that Nero is compelled to free Lygia and Ursus, and Vinicius, now converted to Christianity, renews his attentions to the girl in a more respectful manner. And so they are married.

Mr. Stange's arrangement is of fair though none too dramatic quality at such periods as are most faithful to the novel, but it gets generally out of key at other times. The handling of the work betrays little indeed of dignity, nor has it been conceived in that fine spirit of grand old pomp and ceremony that Wilson Barrett contrived so admirably to challenge admiration in The Sign of the Cross. Comparisons with Mr. Barrett's capital melodrama were inevitable, and at each point did the very greatest honor to Mr. Barrett. The situations lack in quickness of development and in sureness of treatment, although often effective in the end. The lines are seldom virile or forceful, and there are too many of them in nearly every scene. The final tableau hardly reached the height that was expected and one involuntarily compared it with the fine ending of The Sign of the Cross—and even that play failed in Broadway. The principal defect in Mr. Stange's work is its want of the dignity that befits the period of imperial Rome, a want that is felt somehow from curtain to curtain, at every moment.

Joseph Haworth, of course, made a splendidly picturesque, finely oratorical Vinicius and acted with his ever admirable force and spirit. Arthur Forrest as Petronius, the Roman man about town, gave, perhaps, the best performance he has ever shown here, a capitally drawn, thoroughly artistic portrait. Edmund D. Lyons was highly successful as Nero, Horace Lewis offered a remarkable study of an ancient Greek toper, Elmer Grandin was thoroughly equal to the role of the faithful herculean Ursus, and William F. Clifton and Richard Buhler skillfully enacted Roman officers.

Roselle Knott was a sweet, sympathetic and dramatically excellent Lygia. Alice Fischer pictured in able manner the zealous Poppæa. Maude Fealy played with uncommon skill, taste and delicacy as Eunice, the slave girl. Margaret Fealy was equal to Pomponia, and the other roles were cast for the most part well, though a few were notably incapable.

The scenery and dresses were pretty and picturesque. The supernumeraries were handled in fair style and so was the stage, albeit the Roman army suffered its customary unintentionally comic misrepresentation.

The selection of the New York, a recognized home of burlesque and extravaganza, for the presentation of a serious melodramatic effort offers many obstacles in the way of a favorable hearing. The atmosphere, wont to savor of tobacco smoke and mixed drinks, is hard to change at one fell swoop even by a dim religious light and a perfume spray in the foyer. And there was great pother in the lobby between the acts because of the house rule about "No return checks," a regulation introduced in the burlesque days to compel the patronage of thirsty ones at the house bar. The people that will see Quo Vadis are not looking for burlesque rules, and the management will do well to get some tradesman to give them a supply of return checks. At any rate this measure would obviate a row in the lobby and might even prolong the sanity of the doorkeeper.

Knickerbocker—The Viceroy.

Comic opera in three acts. Book by Harry B. Smith. Music by Victor Herbert.

The Viceroy of Sicily	Henry Clay Barnabee
Corleone	William H. Macdonald
Bastroco	George B. Frothingham
Barabino	W. H. Fitzgerald
Luigi	Frank Rushworth
Ruffino	John Dunsmure
Tivolini	Helen Bertram
Fioretta	Marcia Van Dresser
Beatrice	Grace Cameron
Ortensia	Josephine Bartlett
Stiletto	Harry Dale
Vermicelli	Adam Warmuth
Spaghetti	David White
Macaroni	James E. Miller
Waitress	Edith Bendee
First Citizen	Arthur T. Earnest
Second Citizen	Henry Miller

The Bostonians returned to the metropolis last evening, and vouchsafed before a good audience at the Knickerbocker Theatre the first local performance of a three-act comic opera, The Viceroy, book by Harry B. Smith, music by Victor Herbert, originally projected on Feb. 12 at the Columbia Theatre, San Francisco.

The plot involves the usurping of the throne of Sicily, back in the sixteenth century, by the viceroy, who has prudently proscribed the heir apparent, Tivolini, who has turned pirate and gone in for terrorizing the neighborhood. Besides he loves Beatrice, who is also loved by the viceroy. The latter, however, has given it out that he has married Ortensia, really the wife of his vassal Bastroco. This announcement has been made because the viceroy once ran off with the wife of the chief of police, and this official has sworn to steal whomsoever the viceroy shall wed. But Ortensia is far from attractive, and so the viceroy feels that she is safe.

Tivolini finally is captured while making love to Beatrice, but he gets out of prison and encounters the viceroy and certain of his court, disguised as hard characters and about to explore the slums of Palermo. The great persons in disguise are regarded with suspicion by the authorities, and are arrested, only to be scooped in anon by Tivolini and his associate pirates, who compel the usurper to abdicate the throne.

With this locale and story, conventional though they be, it would seem that Mr. Smith might have contrived an interesting and picturesque libretto. But Mr. Smith apparently bore in mind continually the fact that he was writing a book for The Bostonians, and that, however different the historical peasants of Palermo may have been from the bandits of Sherwood Forest, The Bostonians could not be induced to change their time-honored manners and customs. Therefore the Viceroy of Sicily speaks after the fashion of the Sheriff of Nottingham, and repeats insipid catch lines and puns already worn threadbare in the vaudeville houses. Corleone is a poor make-over of Will Scarlett, and there are similar revisions of Robin Hood characters for the other "original members."

Victor Herbert's music, on the other hand, is so melodious and delightful that it almost robs the melancholy book of its terrors. Some of the solos were as delicious as anything that Mr. Herbert has written, and the finales are powerful and wonderfully rich in harmony. The orchestration is full of color, vigor and sweetness, and last evening under Mr. Herbert's baton the instrumentalists brought out its every beauty.

Henry Clay Barnabee as the Viceroy acted in quite his customary fashion and delivered his lines in the gentle sing-song style that has been his for many years. "I'll have him sugar cured ham-strung," he remarked in a sententious way, and the audience, knowing its cue, laughed. He sang rather better than when last here, and managed to gain his usual encores. William H. Macdonald looked wonderfully handsome as Corleone and sang the inevitable drinking song with great gusto. George B. Frothingham was funny in a very conventional way as Bastroco. W. H. Fitzgerald was capital in the role of Barabino and made the humorous hit of the evening by his remarkable stutter. Frank Rushworth looked so well and sang so well in the character of Luigi that his first solo won him the heartiest approbation of the auditors. His voice, though not especially strong, is very sympathetic, and his bearing and manner were so graceful that they made him a conspicuous figure in every scene in which he appeared.

Helen Bertram as Tivolini sang splendidly, wore exquisite costumes and acted earnestly. Marcia Van Dresser as Fioretta was satisfactory in every particular. Her acting was pleasing and her beauty was only outdone by the grace of her movements. Grace Cameron was a vivacious Beatrice and her singing, except for a nasal quality in her high notes, was pleasing. Josephine Bartlett as Ortensia sang and acted her comely character according to the true Bostonian method. The minor characters were played acceptably and the chorus was good most of the time. Occasionally, however, the choristers were slow in their attack. The costumes, from stars to supers, were superb, and the scenic effects were beautiful.

Irving Place—In Behandlung.

Comedy in three acts by Max Dreyer. Produced March 6.

Berthold Wiesner	Carl Wagner
Lisbeth Weigel	Anna Braga
Christian Oberlieb	Max Hanseler
Frau Steuerrath Bornemann	Wilhelmine Schluter
Marie	Elly Collmer
Edith Schwan	Auguste Burmeister
Frau Bolzendahl	Meta Buenger
Ferdinand Saubert	Gustav Olmar
Bauunternehmer Jantzen	Edmund Hanno
Frau Jantzen	Marie Kierschner
Frau Senator Durkopp	Lina Hanseler
Frau Gutspachter Bremse	Ruscha Michaelis
Frau Krohn	Helene Collmer

Max Dreyer's comedy, In Behandlung (Under Treatment), was given its first hearing at the Irving Place Theatre on March 6. It is a quaint picture of German provincial life, and was evidently intended as a satire on the social restrictions inflicted upon the women.

Lisbeth Weigel, an ambitious and altogether superior young woman, studies medicine, and, of course, sets the whole village by the ears. She has just returned from a brilliant examination and is settling down in the place to begin her professional career. During the first act she is visited by her scandalized cousins and aunts. To their pleading not to topple over their social standing by actually practicing medicine she replies with a fine round of argument about her need of a higher intellectual life, of broader activities and the like, ending with such a direct elucidation of her theories that her guests are horrified and hurry from the contaminating presence.

To her lover's entreaties to give up her purpose and devote herself to being only his wife, she replies with scorn. They part, and Lisbeth opens her office. She lives an exile's life, all her friends and relatives forsake her, all except Uncle Christian, who, though her determination is a mystery to him, has real sympathy for the honesty of her purpose. Patients avoid her door, and the life of the young girl is made additionally unpleasant by the unkind gossip of the villagers. Then one evening comes Berthold Wiesner, a fellow student, who is even more down on his luck than she, and these two determine to carry out a conspiracy against the benighted townspeople.

Ostensibly they will marry, both will continue to practice, and patients will flock to the doctor and doctoress. Their plan works admirably and, in the third act, they are seen established in sumptuous offices filled with numerous patients. But they are not happy. Lisbeth's ambition, having attained its object, wanes, and Berthold's indifference annoys her. He, too, has felt the constraint of their position, and is making arrangements to go away. Then Lisbeth betrays her love for Berthold, and Berthold throws off his disguise of assumed indifference, and does not go away.

It was very agreeable to hear again the pleasant voice of Anna Braga. Her Lisbeth was a delightful conception of the purposeful and yet wholly womanly woman. Carl Wagner's part of Wiesner, while a small part, gave him opportunity to increase the favorable impression he has made at the Irving Place. The irrepressibly good humored, plain spoken Uncle Christian of Max Hänseler was a good piece of work and, in fact, every member of the cast rose to the occasion.

Murray Hill—Turned Up.

An old three-act face, Turned Up, and a new once-act comedy, The Peacemaker, were given last night at the Murray Hill Theatre by the Henry V. Donnelly Stock company. As usual, the audience was large, and upon this occasion it was more than ordinarily prodigal of its applause, since one of its particular favorites, Ralph Stuart, appeared in the role of author of, as well as chief actor in, The Peacemaker. In writing the curtain raiser he had a collaborator in the person of D. A. Bragdon, and in presenting it he was assisted by Georgia Welles and Edwin Nicander, but the chief honors of the premier were properly bestowed upon Mr. Stuart.

The story of the little comedy concerns the domestic difficulties of a very young couple, Archibald and Dorothy Dott. Individually they reach the conclusion that marriage is a failure, and determine to fly from each other—the wife to her mother, and the husband to Chicago. At this point Sylvester A. Sprague, bachelor-old-friend, appears and determines to straighten out the tangle. Being a wise man of the world, he does not plead with them, nor ask the forgiveness of one for the faults of the other. On the contrary, he agrees with each that the other is an impossible person to get on with, and he calmly offers to secure an absolute divorce for them immediately. By describing to them in cynical fashion the folly of being married he arouses their mutual ire, and when he succeeds in bringing them to a proper pitch of anger against him and his theories, he leaves them together. The quarrel between them is, of course, quickly forgotten and all is peace and happiness when the curtain falls. The little play is not particularly strong, but it is well balanced and the dialogue is cleverly written. With a few cuts here and there of puns and over-worked similes, The Peacemaker would be a thoroughly pleasing and dainty little play.

Mr. Stuart acted the role of Sylvester Sprague in manly, natural fashion. Edwin Nicander was amusing as Archibald Dott, and Georgia Welles was winsome, appealing and altogether charming as Dorothy Dott.

Turned Up, Mark Melford's well-known farce, was then acted in the finished fashion that is the rule at the Murray Hill. Charles D. Waldron was an excellent George Medway, William Redmund a very satisfactory General Baltic, and Thomas L. Coleman an admirable Captain Medway. Walter Allen improved every opportunity for legitimately winning laughter in his capital impersonation of Carroway Bones, and Edwin Nicander acted the role of Steddam very acceptably. Dorothy Donnelly was a delightful Sabina Medway, Georgia Welles a very attractive Ada Baltic, and Grace Huntington an effective Mary Medway. Mrs. Thomas Barry as Mrs. Parmall and Irene Jordan as Cleopatra were, as usual, satisfactory.

American—Pinafore and Trial by Jury.

Those good old favorites, H. M. S. Pinafore and Trial by Jury, both by Gilbert and Sullivan, drew a large audience last evening to the American Theatre. All the familiar numbers of Pinafore were redemanded over and over again, just as though they were being sung for the first time.

D. Eloise Morgan made a captivating Josephine and sang her solos sweetly. Carrie Godfrey was appropriately unctuous as Little Buttercup, and Gertrude Quinlan was a charming Hebe. Frank Moulan as Sir Joseph, Harry Luckstone as the Captain, Miro Delamotte as Ralph, William Pruette as Dick Deadeye, Louis Casavant as Bill Bobstay, and A. Barbara as Becket contributed to the success of the evening.

Trial by Jury preceded the nautical opera and was well done. Gertrude Quinlan as the Plaintiff acted and sang with spirit. Reginald Roberts as the Defendant, E. P. Temple as the Judge, Harry Luckstone as the Counsel, Harold

De Bray as the Usher, Pierre Young as the Foreman, and Florence De Luce as the First Bridesmaid were excellent. The chorus was in its usual form and the operas were mounted tastefully. The Mikado is underlined.

Star—McFadden's Row of Flats.

Good, old-fashioned rough and tumble fun kept a large audience in great good humor for nearly three hours last evening at the Star. McFadden's Row of Flats, Gus Hill's hilarious farce-comedy, from the pens of E. W. Townsend and John Fowler, was the attraction. It has been reviewed in THE MIRROR and it is only necessary to add that the lines and business have been revised and brought up to the present time, so that those who saw it last season can go and laugh all over again. Paul E. Quinn and William M. Thomas made the big hits of the evening as McFadden and Taggem, and their specialty in the third act kept the house in roars. Bobby Rawlston and W. A. Robinson as the mischievous "Kids" were prime favorites. Kittie Nelson sang coon songs pleasingly. Lizzie Conway was amusing as Mrs. Murphy. The Four Emperors of Music and Harry Watson, the tramp bicyclist, did specialties that were applauded. Next week, Dangerous Women.

Third Avenue—The Black Flag.

The attraction at the Third Avenue Theatre this week is the five-act melodrama, The Black Flag, played by Charles Leyburne and his supporting company. A large audience witnessed the first performance of the engagement last evening and displayed by tumultuous applause its appreciation of the play and its admiration of the individual players.

The melodrama long ago proved its strength, and in the present production the parts are all adequately played and the mounting is excellent. Mr. Leyburne, as Sim Lazarus, the London Jew, acted comically, and, when it was necessary, with dramatic intensity. James Durkin was a capital Harry Glyndon, and Eugene La Rue was an acceptable Jack Glyndon. As the old father, Owen Glyndon, Bert Merket was impressive, and the other male roles were in good hands.

Bessie Dunn as Naomi Blanford was attractive in appearance and her acting was altogether pleasing. Jeannette Ashbaugh impersonated Topsy Carroll admirably, and Josie Price was a satisfactory Ruth Glyndon. Emma Bunting gave a vivacious performance in the role of Ned, the cabin boy.

Victoria—A Hot Old Time.

The Rays, after an absence of over a year, came back to New York last week, this time making their bow to a Broadway audience. A Hot Old Time, devoid of plot but filled with good specialties, answers its purpose as their medium. New stage settings and other adornments were provided for the engagement at the Victoria.

Johnny Ray, who is truly an original comedian, furnishes the biggest share of the entertainment. His every appearance is productive of a laugh. He is ably assisted by Emma Ray, who proves an excellent foil for the little comedian.

Hayes and Healy are also an entertaining combination. Their antics are pleasing, if applause and recalls are any criterion. That robust descriptive balladist, Bernard Dyllyn, is rightly rewarded for his efforts.

Harry Dull gives satisfaction. Frank Lalor is an excellent counterpart to Johnny Ray. Not only in make-up, but all the latter's mannerisms are cleverly duplicated by Leach. A bevy of pretty girls, who sing happily and dance gracefully, help to fill out the entertainment.

Bijou—The Carpetbagger.

Tim Murphy opened before a large and delighted audience at the Bijou Theatre last evening in The Carpetbagger, repeating his recent notable success at the Fourteenth Street Theatre. Mr. Murphy's impersonation of the wily, shrewd, unscrupulous carpetbagger, subsequently metamorphosed by the magic of love, is one of the very best bits of acting that the season has shown. Dorothy Sherrod, Nellie Yale Nelson, and the rest of the clever company were again heartily applauded.

The Japanese players, with Ching Ling Foo, the extraordinary magician, as an extra feature, appeared in the afternoon, and will continue to give daily matinees, while Mr. Murphy and The Carpetbagger occupy the stage each evening.

Last Thursday evening the Japanese players revived the triple bill in which they were first seen in town—Zingoro, The Royalist, and The Geisha and the Knight.

Grand—A Trip to Coontown.

Cole and Johnson and their big company of colored entertainers pleased a good sized audience last evening at the Grand Opera House. They presented A Trip to Coontown, which was seen at another house here earlier in the season. The piece has much catchy music, which is well sung. Cole and Johnson were warmly received, and their efforts, as well as those of their assistants, met with pronounced favor.

Metropolis—Man's Enemy.

Man's Enemy, Gus Hill's atraction, which has been successfully played at one of the downtown theatres, was given at the Metropolis last night. The story was followed with interest by a large audience that applauded the hero cordially. Nearly all the members of the original cast have been retained. Theodore Babcock gave his forceful performance of Harry Stanton, and Dorothy Rossmore in the leading woman's part won great favor. The supporting company is good.

At Other Playhouses.

ACADEMY OF MUSIC.—'Way Down East is still drawing well.

CASINO.—The Casino Girl, revised version, attracts large houses.

CRITERION.—James K. Hackett is appearing in The Pride of Jennico.

DALY'S.—Pinero's delightful comedy, Trelawny of the Wells, was revived by the stock company last evening. Next week will be divided between Wheels Within Wheels and The Manœuvres of Jane.

EMPIRE.—The stock company appears in The Bugle Call and A Man and His Wife.

FIFTH AVENUE.—This is the last week of Stuart Robson's engagement in Oliver Goldsmith. Joseph Jefferson next week.

FOURTEENTH STREET.—The Great Ruby is attracting large audiences.

GARRICK.—William Gillette continues in Sherlock Holmes.

GARDEN.—Hearts are Trumps is the offering.

IRVING PLACE.—The bills for the week are In Behandlung on Monday and Thursday, Im Weissen Roess'l and Als Ich Wiederkam on Tuesday, Iphigenie auf Tauris on Wednesday, Braut von Messina on Friday and at the Saturday matinee, and a triple bill on Saturday evening, when Madame Schumann Heink will appear.

LYCEUM.—My Daughter-in-Law is still the bill.

MADISON SQUARE.—George H. Broadhurst's merry comedy, Why Smith Left Home, returned last evening for a three weeks' stay.

MANHATTAN.—The first performance of Woman and Wine has been postponed till to-morrow (Wednesday) evening.

Howard Opera House, Burlington, Vt. Good open time in May.

WAR IN THE CAMP.

Nixon and Zimmerman, to be Excluded from the "Trust," Will Make a Fight.

War has broken out at last in the camp of the theatrical trust or syndicate. As observers had predicted, it will be Nixon and Zimmerman against the rest of the "combine." The purchase of the Alvin Theatre, Pittsburg, by this firm let the cat out of the bag. It was followed immediately by the announcement by Al. Hayman in New York that when the syndicate copartnership expires in August, 1901, it will be reorganized without the Philadelphia managers.

The Alvin Theatre, Pittsburg, was sold on April 4 by S. A. Johnson, executor of the estate of the late Charles L. Davis, to Nixon and Zimmerman, of Philadelphia, for $250,000. This included all indebtedness, $48,000 of which was paid at the time of closing the deal, and the amount necessary to meet the remainder deposited with the Fidelity Title and Trust Company to pay a mortgage of $100,000, held by the Pittsburgh Trust Company, which will not be due until Nov. 13, 1900. The vendees take possession at once, and all profits are to go to them commencing April 2. J. Fred Zimmerman, Jr., will be the manager, and the policy of the house will remain unchanged.

The purchase of the Alvin Theatre by Nixon and Zimmerman revived the long-current rumors of a split in the syndicate. Al. Hayman was interviewed on the subject last week and stated that when the present agreement between the members of the syndicate expired next season there would be a reorganization, in which Nixon and Zimmerman would not be included.

It was reported during the week that Nixon and Zimmerman were negotiating for the Grand Opera House, Chicago, the Boston Theatre, and a house in this city, and would fight Hayman and the other members of the combination.

There are extensive plans in process of arrangement, and there is every probability that the theatrical map will undergo extensive changes before long.

THE STOCK COMPANIES.

At the Academy, Milwaukee, last week the Thanhouser company produced The Fool's Revenge with elaborate costumes and complete scenic aids. Frederick Paulding played the great part of Bertuccio, the Duke's jester, and his work in the role is commonly conceded to be the triumph of his two years of playing in Milwaukee. His experience in Booth's company and later as a star in the piece was, of course, of great aid to him, and his interpretation left nothing to be desired either from the standpoint of intellectual readings or masterly execution of dramatic effects. The result of this powerful play so strongly interpreted was one of the most artistically successful weeks in the local career of the Thanhouser company. In Peaceful Valley, this week, R. C. Chamberlin is playing Sol Smith Russell's role. Frederick Hartley makes his first appearances with the company in the leading juvenile role. He succeeds Edgar Baume, who has left to play at the Lyceum, Cleveland.

Shifting from farce to melodrama, the Columbia Theatre Stock company, Newark, followed Too Much Johnson with Under Sealed Orders, James W. Harkins' exciting play. The company acquitted itself with its usual credit. The principal roles were ably taken by H. Coulter Brinker, Robert Neil, Una Abell, Virginia Jackson, Carrie Clark Ward and Alice Clark. This week Carmen is the bill.

The Valentine Stock company has played two weeks in Halifax, N. S., to good business. Lord Seymour and the Lieutenant-Governor-General attended the performance of The School for Scandal, that was considered the finest presentation given by the company. The company is resting during Holy Week, and on Easter Monday will open a return engagement at St. Johns, N. B.

Edwin T. Emery opened with the Alcazar Theatre Stock company, San Francisco, on April 2, as Vinicius in Quo Vadis.

Stanley J. Ross has closed with the Alcazar Theatre Stock company and replaced Darrell Vinton as leading man of the Dailey Stock company.

Adelaide Warren, late of Sporting Life, has been engaged to play ingenue roles with the Grand Opera company, Indianapolis.

Walter D. Greene is establishing himself as a popular favorite in Syracuse. His work in heavy roles with the Shubert Stock company has won him much praise.

Francis Justice and Albert Lando have signed for the Neil Florence Summer Stock company, Cleveland.

Willis Granger has been engaged for a five weeks' term as visiting star with the stock company at Nashville, Tenn.

Florence Stone, George S. Probert, and Frank Lyman are recent additions to the Syracuse (N. Y.) stock company.

Hopkins' Chicago Stock company has returned home, after its two weeks' engagement in St. Louis, and is this week offering Quo Vadis again. They had a rousing reception on the opening night, and all the old favorites, May Hosmer, Robert Wayne, Harry Burkhardt, Charles Burnham, Sam Morris, Alexander Gaden, and Jane Holly, received curtain calls. This, the seventh week, is the last of Quo Vadis, and next week an enormous production of Around the World in Eighty Days will be put on.

Jesseline Rodgers, of the Meffert Stock company, Louisville, was unable to appear in the title-role of Hazel Kirke last week. Esther Moore, of the company, took Miss Rodgers' place after one reading of the lines, finishing the week from Wednesday, and receiving praise for accuracy and acting.

OUR LOSS HARTFORD'S GAIN.

Daly's Theatre, in accordance with the custom of its late proprietor, will be closed on Good Friday night. The observance of the day, however, pertains only to the theatre. The company will be taken to Hartford by special train and present The Manœuvres of Jane at Parsons' Theatre there. How doth the little busy bee improve each holy hour!

THE CALLBOY'S COMMENTS.

Dick Ferris, of Ferris' Comedians, has sent in the letterhead of a theatre in an Arkansas town, by which I learn that "the opera house has been remodeled and made strictly operatic." Now, here we have the establishment of a nice distinction that had been pretty nearly lost in the shuffle of progress. The only thing that is never seen in the aveeage opera house is opera. I was once personally acquainted with an opera house that opened with a straight vaudeville bill and knew neither sign nor symptom of opera for three long years, and then only when an amateur cast, in fine but unconscious sarcasm, put on Patience with frightful destruction.

I wonder how the term "opera house" ever came to be regarded as about the only available title for a playhouse, for nearly every place of amusement where the presentations of opera are at most few and far between. Perhaps it is a freak of the human mind, akin to that strange sardonic humor that calls certain railway cars "sleeping-cars," because it is next to impossible to sleep in them.

Representative J. S. Potts, with Vogel and Deming's Minstrels, sends in this news note from an Indiana paper: "Sapho is a little too rocky for Crawfordsville, but Quo Vadis will be presented as a substitute." It might be well, maybe, for some of the numerous Quo Vadis companies to follow in the wake of the Sapho outfits and run in on the prudent bookings.

Fred Conrad, managing Marie Lamour, contributes the following bundle of breaks received by him from a Texas local manager:

SIR: Would say in Excepting This Contract of 80 and 20 There will Half to Be some Little Change. We.v. Had. No Complint of Our Piano Which you call For a First-Class and I will Furnish what Proptery's an scenerys an Equipments I Have. An what others Propertys will you Haf to Give Tickets or Money For Them I furnish, What Boards I Have Other Boards we Haf to Give Tickets For. I don't know what you Mean By extra avtising as I Have my Reglur Avtersing For all Show In all Paper's an Tehere Isent But one Daily an the Free List shall Be Muchil Betwen Both Partys How meny stands of Paper do you furnish an LighGrap's. Do you Furnish so the Town can be Billed. You to furnish all Tickets an Programs as This is the kind of a Trade we make with them all Let us know if want you want to Book at These terms other wise ll send These Contracts Back

Mr. Conrad refrained from arranging the date for the reason, as he says, that the interpretation of the word "muchil" is very elastic in some sections. It is wise to be coy in such cases.

Heloise Dupont has kindly forwarded this unique and educational communication that came to her in Cleveland:

DEAR HELOISE: I know I am a stranger to you; but we will make up as good as possible, remember the young man in the first row Monday night you was laughing and winking at thats me; I take great pleasure in writing to all girls in the theatres; and when you go out of town I will send you a present you will like tell them all to write Well I guess I'll close know hoping this will not in any circumstance get you mad write me when out of town on the first part of week so you'll get what I said I said I would send by Xpress.

How very tantalizing! One can never tell what may come of a laugh or eke a wink bestowed upon the first row. It would appear that the young man had to wait till the end of the week to acquire the price of the mystic present "he said he said." He impresses me, however, as singularly lacking in tact. The announcement concerning his delight in writing to "all girls in the theatres" is hardly calculated to inspire unbounded confidence in constancy or single-heartedness.

Business-Manager Charles P. Ligon of Greenewald's Opera House, Spartanburg, S. C., has sent along the appended extraordinary specimen, that came to him from the manager of an Ethiopian aggregation:

SIR: We have a guaranteed play And would like very much to get a date in your Opera House the preceeding Friday night: or Monday night in next week we will if agreable to you: give you 20 per cent. And if this is not satisfactory. write at once and state the loest figures you will receive us under: we are the only Colered troop so if you will give us one of the above dates and guarantee us a large Crowd we will guarantee satisfaction.

Mr. Ligon says that, inasmuch as the preceding Friday night was booked, he couldn't guarantee the crowd.

THE CALLBOY.

THE PLAYERS' RESTING PLACE.

The estate of the late Thomas W. Keene at Castleton Corners, Staten Island, is soon to pass from the possession of his family, and the quaint old house in which the tragedian passed the last sixteen Summers of his life will likely be torn down or occupied by strangers. The books, pictures, arms and armor collected by the actor and arranged by him around his study walls are to be sold. The family is soon to move to another home, and the atmosphere of the place will vanish.

Years ago, when Thomas Keene was a boy, he spent a merry vacation at Castleton Corners tavern. It was a place of some historic interest, since it was built in the year 1785, and had been a station of the old White Horse, Philadelphia, stage line. It was then called the Rising Sun Inn. Young "Tom" Keene grew very fond of the place during his holiday. He learned the tales connected with the rambling house and discovered all the beauties of the woods and fields round about. When the time came for his departure he made a boyish boast that some day he would be the landlord of the Rising Sun.

With the passing years the ambition to become a Boniface faded from his mind, but his affection for the place remained, and when, after many seasons of stage success, the tragedian, Thomas W. Keene, cast about for a home in which to spend his idle Summer days, he decided upon the estate at Castleton Corners. He purchased the house and quite a parcel of land. He made various improvements, external and internal. He converted the old grill-room into a library. He made the ancient bar-room into a drawing-room, and with Mrs. Keene and their children, and Mrs. Sarah A. Baker, who died last year at the Edwin Forrest Home, he moved into the house that years before had captured his childish fancy.

It was Mr. Keene's desire to make the place a model country establishment, and to leave it, at his death, clear of all encumbrance, to the Actors' Fund of America. His thought was that the homestead, being so near the city, might be used by the Fund as a resting place for old and ailing players—a temporary shelter for them, as it had once been for the stage-coach travelers. It is possible that some day this dream of the tragedian's may be realized, but his plans at the time of his unexpected death were only half matured, and the property was not left in the condition that he had hoped. In spite of the wish of his relatives to carry out the dead player's intentions, circumstances will probably frustrate his noble design.

Being filled with a desire to see the place again before the old atmosphere is lost, a MIRROR representative visited Castleton Corners one fine morning last week. He found no change in the outward semblance of the house, nor was the greeting of Claude Keene less cordial than his father's was wont to be. In the study fireplace the oak logs crackled as cheerily as of old, and save for the absence of the elder Keene, there was no evidence of altered conditions.

Young Mr. Keene gave the reporter the freedom of the place, bidding him browse among the books and curios according to the dictates of his fancy. And the visitor found luring fields for investigation there that tempted him to while away the day happily. The library contains some two thousand volumes, the majority of which are dramatic works and writings upon theatrical subjects. Of the several editions of Shakespeare the most interesting in the Keene collection are two London editions bearing the dates 1793 and 1811. The Theatrical Dictionary, or Dramatic Biography," a quaintly written book, published in 1800, gives many a rare bit of information about the players of the past, and "The Dramatic Censor" (London, 1770), also in the library, gives humorous "critical observations" of the same players' work. The reporter unearthed a dozen of Edwin Forrest's prompt books, some of them containing very complete stage directions; a large number of Mr. Keene's prompt books; "The Itinerant," by S. W. Ryley, published in Philadelphia in 1818, and various books on heraldry and costuming, of great value to the legitimate actor.

Turning from the shelves the visitor found a complete file of John Brougham's programmes and an original manuscript poem by that celebrity, a programme of the Boston Museum, dated Sept. 10, 1849, bearing the name Edwin Booth opposite the name Tressel, in Richard III. —the occasion having been Mr. Booth's first public appearance; a programme of The Beggar's Opera at the Theatre Royal, Covent Garden, dated Feb. 12, 1819, and many other play bills of interest to collectors.

On the wall hung Mr. Keene's first contract, or "article of agreement," as such documents were then called. The instrument, headed "James Connor and Co.'s Theatrical, Musical and Equestrian Exchange," set forth the fact that on March 16, 1864, T. W. Keene was engaged as comedian to act in Kate Fisher's company. Among other autograph letters on Mr. Keene's study walls was one from J. F. Kemble, dated Theatre Royal, Drury Lane, 1802; one signed C. Kemble, and a communication from Charles Matthews, dated Pimlico, in which he disputed a tradesman's bill for a Byron medal, declaring that he had already paid for the same.

In a corner of the library stood the suit of armor that Mr. Keene wore in Richard III. until after his first stroke of paralysis, when he found it too heavy for his impaired strength. A sword that was once the property of Edwin Forrest, a scimiter presented to Mr. Keene by the American Minister to Turkey, a dagger purchased in Denmark by Mr. Keene, and used by him for years on the stage, and an old Spanish sword of rare design, hung above the armor. The room seemed a treasure house of mementos of player folk. There were busts of famous actors, trophies that they wore in long forgotten productions, and various little things that they once owned that seemed still to hold memories of their former possessors. Mr. Keene had a fondness, too, for costumes that had been worn by noted actors of the past. His collection in that line contains a number of articles once in the wardrobes of Forrest, McCullough, Edward Eddy and other old-timers.

When the reporter was taking his departure he noticed above the fireplace an inscription that expresses well Mr. Keene's temperament and his feeling for the place that was his home. The inscription reads:

"HOW BLEST IS HE WHO CROWNS IN SHADES LIKE THESE A YOUTH OF LABOR WITH AN AGE OF EASE."

NOT LIEBLER AND COMPANY.

Certain managers of one-night stands in New England towns received last week letters requesting a date for "Lieber and Company's" production of Sapho. The paper on which the letters are written bears the heading: "Alphonse Daudet's Famous Story of 'Sapho,' Presented by Lieber and Company. G. D. Cunningham, manager." The letters are signed by Sanford Wallin, who states that he is to "handle the business end of the production." The plain intent of the letter is to mislead managers into booking the attraction in the belief that it is produced by Liebler and Company, managers of Viola Allen, James A. Herne and other companies. "Lieber" is easily mistaken for "Liebler," the absence of the "l" passing unnoticed. Needless to say, Liebler and Company are not concerned in the enterprise. They have not made, nor will they make, a production of Sapho.

COMPANIES CLOSING.

Don't Tell My Wife, April 7.

Sag Harbor, in Chicago, April 7.

Great Eastern Stock company, at Middleport, N. Y., April 2.

Frankie Carpenter, at Newport, R. I., on April 30.

Tammany Tigers (Eastern), at Montreal, on April 28.

Robinson Opera company, at Lawrence, Mass., March 31.

Modjeska, April 7.

Welch Brothers' Uncle Tom's Cabin, at Coatesville, Pa., March 31.

The Sleeping City, in Detroit, on April 1.

Shenandoah, at Elizabeth, N. J., April 7.

The James-Kidder-Hanford company, April 27.

Daniel Sully, March 17.

The Heart of Maryland, March 31.

What Happened to Jones, April 20.

Bert Coote, in The Battle Scarred Hero, at Staunton, Va., April 7.

Children of the Ghetto, at Norfolk, Va., April 5.

Mlle. Fifi, at Hoboken, N. J., April 7.

MUSIC NOTES.

The repertoire of the Maurice Grau Opera company at the Metropolitan Opera House last week was as follows: Monday, Faust; Wednesday, The Magic Flute; Thursday, Die Walkure; Friday, Carmen; Saturday, The Magic Flute and Lohengrin.

The last afternoon concert of the Philharmonic Society occurred on April 6 at Carnegie Hall, with Clementine de Vere, Mrs. Carl Alves, W. H. Rieger, and Ericsson Bushnell as soloists.

The Oratorio Society of New York sang Bach's mass in B minor for the first time here at Chickering Hall on April 5. The soloists were Sara Anderson, Gertrude May Stein, Nicholas Douty, and Joseph S. Baernstein.

The sixth annual music festival of the South Atlantic States will be held at Spartanburg, S. C., May 2-4, under auspices of the Converse College Choral Society. The soloists will be Signor Campanari, Evan Williams, George W. Jenkins, Gyllym Miles, Arthur D. Hadley, Flora Provan, Isabelle Bouton, and Gertrude May Stein.

Herr Von Schuch conducted at the Sunday night concert at the Metropolitan Opera House. The soloists were Lillian Nordica, Carrie Bridewell, Pol Plancon, and Signor Scotti.

Marie Brema, Augusta Otten, Julius Schenck, and August Lenzen were Sunday night's soloists at the [illegible] Club.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Mr. and Mrs. Mark Murphy head the bill, presenting The Seventh Son, by Con T. Murphy. The others are Frank Bouman and Rose Adelle, in Mr. Bouman's farce, The Door Key; Linton and McIntyre, in The Doctor's Patience; John and Nellie McCarthy, in The Broken Brokers; Crane Brothers, the Mudtown Rubes; George C. Davis, comedian; the Morello troupe, acrobats; Mack and Armour, in A Summer Episode; Polly Hazel, comedienne; Frey and Fields, sketch team; Grant Sisters, change artists; Lester and Stevens, acrobats and dancers; Harry M. Drole, comedy juggler, and the vitagraph. Tony Pastor sings every evening.

Keith's Union Square.

The Keith management has gotten into the habit of late of providing so many headliners that it is a delicate matter to bill them properly in the advertisements. On this account a double column space is used and this week Ezra Kendall, the monologist, and Joseph Hart and Carrie De Mar, in Mr. Hart's new skit, A Close Call, are equally featured in the top line, closely followed by the Carlisle Indian Band of fifty-five full-blooded Indians, who make their New York vaudeville debut. The others are the Quaker City Quartette, in a new act in A Barber Shop; J. W. Winton, ventriloquist; Clarice Vance, re-engaged on account of her great success last week; Mark Sullivan, monologist; the Holloway Trio, wire artists; Fred Emerson Brooks, the California poet, who makes his vaudeville debut; Lillie Western, instrumentalist; J. C. Medway, jumper; White and Harris, Pickard and Bowen, Harrison and Drew, Richard Thomas, and the biograph.

Proctor's Twenty-third Street.

Fougere, who is announced as having an entirely new and refined specialty, heads the bill, with Mr. and Mrs. Tony Farrell, in An American Duke, as a feature. The others are Jules Keller, equilibrist; Paley's kalatechnoscope; Sisson and Wallace, comedy duo; Joseph Newman, monologue comedian; Newell and Shevett, bar comedians; Colville and McBride; Gaspard Brothers, axe jugglers; Delmore and Wilson, travesty duo; Emil Chevriel, violinist; Barrington and Martell, duettists; John E. Drew, comedian; Madge Fox, soubrette, and the stereopticon.

Proctor's Palace, Fifty-eighth Street.

Eddie Girard and Jessie Gardner, in Mr. Girard's farcical skit, The Soubrette and the Cop, and Hilda Thomas and Lou Hall, in Miss Ambition, are the stars of a bill that includes Lynch and Jewell, comedy duo; Phyllis Allen, contralto; Coakley and Huested, comedy duo; Pantzer Trio, contortionists; McCale and Daniels, Celtic farceurs; Spenser Kelly, baritone; Alice Lewis, mimic; Walberti's horse; Kitty Leslie, soubrette; Paley's kalatechnoscope, and the stereopticon.

Weber and Fields'.

The season here is drawing to a close. Whirl-I-Gig and Sapollo will be the programme until the company starts its road tour on April 30. Lillian Russell, May Robson, Charles J. Ross, Peter F. Dailey, David Warfield, John T. Kelly and Weber and Fields are still in the cast.

Schley.

Frederick Hallen and Mollie Fuller, and Williams and Tucker, in Skinny's Finish, head a bill that includes Canfield and Carleton, Fields and Ward, Johnson, Davenport and Lorella, Smith and Cook, the Tennis Trio, Nellie Waters and the three Ronay Sisters.

Hurtig and Seamon's.

The bill includes Marie Dressler, Lillian Green and William Friend, the four Allisons, Joe Bonnell, Bonita, the five Nosses, Azzara, the Eldridges, Schrode and Charlier, and Bennett and Kessner.

Miner's 125th Street.

Uncle Tom's Cabin is the bill, with vaudeville features by Kittie Mitchell, Knox Wilson, J. H. W. Byrne, and the Crawford Sisters.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Frank B. Carr's Lillian Washburn Indian Maidens are in town again for a week.

LONDON.—The European Sensation company have moved down from Harlem for the week.

MINER'S EIGHTH AVENUE.—Fred Irwin's Majestic Burlesquers are engaging West Side attention.

OLYMPIC.—The Manhattan Burlesquers are billed for the week.

DEWEY.—Weber's Parisian Widows company is the attraction. The olio includes the Manhattan Comedy Four, Ruby Marion, Russell and Tillyne, and Howard and Bland.

COMIQUE.—The Rentz-Santley company, headed by Lottie Elliott, is the attraction this week.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Joseph Hart and Carrie De Mar presented, for the first time in New York, Mr. Hart's latest effort in the comedy line, which is entitled A Close Call. Mr. Hart's reputation, both as author and funmaker, is so firmly established that it would have been surprising if he had not turned out something very amusing. To say that his new skit outdoes his previous efforts is putting it very mildly. It is so full of incident, action, business and ginger that the audience scarcely gets a chance to breathe between laughs. The piece runs thirty-three minutes, and during that time everything goes at a two minute gait. Miss De Mar enters in a pretty little Quaker costume, and after a few words of explanation, proceeds to transform herself from the demure Philadelphia maiden into a gay soubrette. She removes her Quaker bonnet and makes a stylish-looking hat out of half of a lamp shade, much to the delight of the women in the audience. In a twinkling she removes the gray dress and stands revealed in a very fetching costume of black and gold, in which she sings a new coon song, called "The Sights I Saw in Gay Paree." In the second chorus she throws baseballs at the topknot of a live colored gentleman and hits his brainshieider with great frequency. This novel feature brought forth spontaneous applause. Mr. Hart enters after this and sings his song about the names of plays, brought up to date, and a new ditty called "Brown's Mechanical Legs," both of which scored big hits. Mr. Hart, in order to carry out the plot, makes a quick change from evening dress to the character of an Irish servant girl, and for five minutes kept the house in roars with his saucy answers to Miss De Mar's questions. When he made his exit, Miss De Mar sang another new song called "De Gamblin' Coon," in which she was assisted by a leader of Sixth Avenue society. This song also made a hit on account of the novel business introduced. Mr. Hart's next appearance was in the disguise of an English lord. He and Miss De Mar sang a very catchy conversation-song called "No, Ikeally? Yes, by Jove!" He then removed his disguise and was himself once more, and he and his clever partner started in on a song called "Jasper Brewster and His Rooster," which broke all records as a "hot finish" to an act. During the second chorus two live gamecocks were introduced, and though their spurs were covered, they went at each other in a way that stirred every drop of sporting blood in the audience to the boiling point. Mr. Hart and Miss De Mar were recalled again and again with an enthusiasm seldom displayed in this house. The dressing of the act was admirable. Miss De Mar showed some new Parisian creations which are simply dazzling. They all bear the stamp of Paris in every ruffle, flounce and stitch, and Miss De Mar wears them with her accustomed ease and grace. Mr. Hart is to be congratulated on the success of A Close Call, which is the best thing he has ever done. Maurice Farkoa, the society entertainer, made his vaudeville debut. With all due allowance for Mr. Farkoa's cleverness, society must be much more easy to entertain than the average vaudeville audience. Mr. Farkoa sang, with a French accent, a song called "Nini, Ninette, Ninon," Chevalier's "Mrs. 'Enery 'Awkins" in French, a laughing song and a ditty about cake-walking. While Mr. Farkoa is very neat, extremely genteel and decidedly pleasing, his efforts made very little impression. His work is too delicate for vaudeville, and he will probably return to his task of amusing society. George Fuller Golden made his reappearance and scored his accustomed hit with his anecdotes and comments upon men and things. Charles E. Grapewin and Anna Chance were seen for the first time in a brand new sketch called Above the Limit. It is one of the funniest acts ever seen in vaudeville, and the audience was kept howling most of the time. The scene is laid in a hotel restaurant, to which a young woman with leanings toward the stage comes in search of a backer. A youth from the lower East Side enters to keep an appointment with a society girl who has inserted a "personal" in a morning paper, which he imagines refers to himself. The two characters meet and complications ensue which are very amusing. The skit is filled with bits of business which have been ingeniously devised and every one of which is good for a big laugh. It would be unfair to the players to describe them in detail, as they would be snapped up at once by pirates, and would lose some of their value to the clever people who originated them. It is enough to say that Grapewin and Chance made a hit of the largest proportions, and that Above the Limit is a rare treat. Clarice Vance made a three-ply hit with her coon songs and won genuine encores. She has discovered a method of singing these ditties that differs from those pursued by most comediennes, and the result is that she pleases instead of bores, and wins the reward which comes to every performer who has sense enough to study the public and give it just what it wants. Cora Tanner and a young man whose name was not programmed played My Husband's Model acceptably. Leo Dervalto, Dixon, Bowers and Dixon, Mlle. Emmy and her trained dogs, Vandy, juggler, the three Ronay Sisters, Terry and Lambert, Forrester and Floyd, Carmontelle Sisters, the biograph and stereopticon were also in the bill, which drew crowded houses.

PROCTOR'S PALACE.—Caron and Herbert tumbled and grimaced to the great delight of all, especially the younger generation. Francesca Redding repeated her hit in her very amusing farcette, Her Friend from Texas. She was assisted by Louis A. Simon, John Alden and Ralph Morse. W. H. Clemart, the English ventriloquist, made his first appearance at this house and made as good an impression as he did during the week before at the Twenty-third Street house. Josephine Harvey made a pleasing picture and played sweetly upon the trombone. She has a thorough command of the difficult instrument and plays it splendidly. Linton and McIntyre, the young and very clever comedy duo, had the task of closing the performance, and the fact that nobody left the house until they had finished is ample proof of their success. Miss McIntyre will probably be heard of some day in the near future as an ingenue with one of our leading stock companies. Paley's kalatechnoscope, King and Ingram, Pascatel, Colville and McBride, Tom Mack, Pelot, Lacy and O'Brien, and the stereopticon were also in the bill.

PROCTOR'S TWENTY-THIRD STREET.—J. K. Emmet made his reappearance in vaudeville in a short version of Fritz in a Madhouse. There was a good deal of fun extracted from the old piece and Mr. Emmet and his company were rewarded with applause. Harry Lewis, David Rivers, Ida Lewis, May Capwell, Marie Steers, and W. D. Gilson did their share toward making things hum. John T. Thorne and Grace Carleton, in The Intruder, won any number of laughs. Dainty Kitty Mitchell, graceful and magnetic as ever, scored her usual big hit with her spoken songs and was repeatedly encored. The Flood Brothers mixed fun and acrobatics in a pleasing way. Charles King's silvery tenor voice was heard to advantage in some high-class songs with novel effects. McCabe and Daniels rapped each other smartly and their efforts to kill each other caused much amusement. Lynch and Jewell scored a hit in their comedy sketch. Buxton and Brooks made their New York debut, and their talking act scored very strongly. They are clever and quick. Alice Lewis, Walberti's trained horse, Lou Wells, Satsuma, the kalatechnoscope and stereopticon were also in the bill.

TONY PASTOR'S.—Mr. Pastor sang a new parody on "The Blue and the Gray" and several other ditties which won him hearty encores. Hilda Thomas, assisted by Lou Hall, presented Miss Ambition, in which she made her accustomed success. Mr. Hall is now an actor as well as a pianist. He would be more pleasing if he contented himself with the piano end of it, as Miss Thomas is amply able to do all the acting necessary in the sketch. Lotta Gladstone came on in a new make-up and wore a short plaid dress, instead of the white one she used to be identified with. She has made a few slight changes in her monologue, but the body of it is about the same as it was when she made her vaudeville debut. Her manner is very pleasing and she made a very tidy hit with her specialty. Mr. and Mrs. Jimmie Barry made the laughing hit of the bill with their skit Mrs. Wilkins' Boy. They are a clever couple and know just what tickles the fancy of the fickle public. Mrs. Barry has a very pleasing stage presence in both long and short skirts, and her husband is a resourceful amuser. Carrie Scott, who is a perennial favorite here, made a hit, part of which must be credited to her little black assistant, Baby Monk. Smith and Cook, Arthur Rigby, the Cardownie troupe, Scanlon and Miley, Fitzgibbon, McCoy and Fitzgibbon, Fredo and Forrest, Mr. and Mrs. Joe Keaton, Hilton, and the vitagraph were also in the bill.

SCHLEY.—The Hawthorne Sisters, stately and beautiful as ever, presented "The Willow Pattern Plate" and other songs, creating, as usual, a most favorable impression. The Sisters Kimura, two Japanese acrobats, who made their American debut, are interesting to look at and extremely clever. They juggle a barrel and each other with their feet. Willet and Thorne in An Uptown Flat were a hit. Fox and Allen in The Flat Next Door have one of the few acts that do not grow tiresome. Fisher and Carrol once more proved their ability to make an audience laugh. Others were Nellie Burt, Nillason's Flying Ballet and Harry and Sadie Fields.

KOSTER AND BIAL'S.—Williams and Walker's big company of colored artists replaced The Regatta Girl last week, and presented their melange of mirth, music and dancing, called The Policy Players, with much success. Williams and Walker, Mattie Wilkes, Ada Overton, the Halliday Sisters and several dozen others contributed to the excellent entertainment. The ballet, Progress, closed the entertainment every evening and the intricate dances and evolutions evoked much applause.

HURTIG AND SEAMON'S.—Lottie Gilson was warmly welcomed and her new songs were encored again and again. Jokes by Press Eldridge, imitations by Etta Butler and juvenile comedy by Sager Midgeley and Gertie Carlisle were much appreciated. Frank Buoman and Rose Adelle scored a hit of large proportions, their encore being especially well received. Others were Harding and Ah Sid, Olive, and Bennett and Kessner. The members of the Mystic Shrine had a big time at the house on Wednesday evening.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Laughter, loud and long-continued, ruled here as usual last week, and the various members of the stock company scored big hits in Whirl-I-Gig and Sapollo. The latter burlesque has taken a new lease of life on account of the Sapho trial.

MINER'S 125TH STREET.—Adolf Zink, the midget comedian, repeated his big hit during his second week. Charles Willard and company were well received and scored plenty of laughs in their amusing comedietta. The Clerise Sisters, Macart's animals, the Musical Johnstons, Williams and Adams, and Lillian Morely were also in the bill.

The Burlesque Houses.

MINER'S BOWERY.—Fred Irwin's Majestic Burlesquers put in a prosperous week.

LONDON.—Weber's Dainty Duchess played a profitable return date.

MINER'S EIGHTH AVENUE.—T. W. Dinkins' Utopians, immensely improved all around, did one of the biggest weeks of the season.

OLYMPIC.—Matt. J. Flynn's Big Sensation company entertained the uptowners.

DEWEY.—Hurtig and Seamon's A Social Maid company pleased large audiences. Diverting specialties were presented by Nina Collins, Lottie Fremont, Johnson, Davenport and Lorella, the Bison City Quartette, Sisters Clark, George Beban.

COMIQUE.—The City Sports Burlesque company did a satisfactory business and gave a pleasing entertainment.

NEW HOUSE IN CONEY ISLAND OPENED.

Henderson's new music hall in Coney Island was opened last week with a vaudeville bill that included several prominent performers, thus inaugurating a new epoch in theatricals at the Island, which has heretofore known only the female minstrel show, the sketch team of the thirty-second class and superannuated acrobatic performers who could get work nowhere else on earth.

The new theatre is located in the middle of the busiest part of the "Bowery." It is a brick building of unpretentious exterior and is fitted up inside to accommodate patrons of all classes. There are boxes for "swell guys," front orchestra chairs for those who don't care how their money goes, and chairs and tables for the general public, who are expected to keep the waiters on the run in return for the privilege of free admission. The management evidently expects to do a big business, as headliners who get as high as $350 a week are being engaged.

Last week's programme was headed by Smith and Campbell, and included George Evans and Montgomery, and Stone and Bonifax.

SIDMAN TO STAR.

Arthur Sidman will star in a four-act pastoral play. He will open in the Spring of 1901, in Boston, for a four or six weeks' run in a first-class house. It is expected that this play will have the largest production ever given a rural play, some sixty-five people being employed. Every member of cast will be well known in his or her particular line. The *locale* is in York State, a section of country well known to Mr. Sidman. Five complete sets of scenery, one strong mechanical effect and a number of electrical novelties will be used. The play has been read to a number of the best-known stage directors, and the unanimous opinion seems to be that Mr. Sidman has one of the very best vehicles ever given an actor in his line. His starring tour will be directed by his present manager, Robert Fulgora, with whom he has been for two sensons, and with whose vaudeville company he will remain until preparations for the new production are begun.

MANAGER MURDOCK'S ENTERPRISES.

Manager J. J. Murdock, of the Masonic Temple Theatre, Chicago, Ill., will open the season at that house about May 13. No pains will be spared to get the very best vaudeville attractions for this theatre, and acts will be booked direct as well as through agencies. The Casino Theatre, Sans Souci Park, Chicago, also under Mr. Murdock's management, will open about May 27 as a first-class vaudeville house, where outdoor acts will be principally booked. Mr. Murdock is also booking for next season The Girl with the Auburn Hair, whose phenomenal success in vaudeville is as well known in the East as it is in the West. Mr. Murdock is one of the proprietors of the Quo Vadis production at the Herald Square Theatre, and is in New York in connection with that production.

ALBERT MINEHAN'S TESTIMONIAL.

Albert Minehan, the popular treasurer of Weber and Fields' Broadway Music Hall, will be the recipient of a testimonial on Sunday evening, April 29. Weber and Fields and the entire company of the music hall have volunteered, as well as many other artists, and when "Al" counts up his profits he will be able to buy a Summer home at Elmhurst.

ZELMA RAWLSTON.

This is Zelma, trim and neat,
Doesn't she look "cute"?
Dressed for business, as you see,
In her natty suit.

Lots of dudes would like to know
Where she gets her clothes;
It is truly marvelous
What good taste she shows.

Zelma knows just how to wear
Coats and vests and things;
"Every move's a picture," when
She dances or she sings.

RUMORS ABOUT ATLANTIC CITY.

It was reported last week that Weber and Fields had leased the Empire at Atlantic City, but Joseph Weber stated yesterday that the firm had made no attempt whatever to secure the house, as they are quite content with the success of their New York music hall. The rumor gained currency probably because L. Lawrence Weber, proprietor of the Parisian Widows and Dainty Duchess companies, has been negotiating for the lease of the Empire. It can be stated on excellent authority that the name of L. L. Weber will be on the programme of the Empire as manager during the coming season.

EFFIE MOULIERE INJURED.

Effie Moulliere, one of the Moulliere Sisters, fell from a horizontal bar at the Theatre Comique on Friday afternoon last and struck heavily on her face. She was blindfolded and was making the "giant swing" which closes the act. She miscalculated the distance and fell. An ambulance was called and she was removed to the New York Hospital, where the physicians had to work over her for an hour before she regained consciousness. Her face was cut, her nose broken and her body was badly bruised, and it will be some time before she will be able to appear again.

KRAUS OUT OF THE SCHLEY.

George Kraus has sold his interest in the Schley Music Hall on Thirty-fourth Street to his partners, Timothy D. Sullivan and Frank Farrell. The withdrawal of Mr. Kraus from the Schley does not affect his interests with Mr. Sullivan in the Dewey and the new house they are about to build in Brooklyn. David Kraus remains at the Schley as manager, and Samuel Kraus has been promoted to the position of treasurer.

HAYES AND LYTTON DENY RUMOR.

Hayes and Lytton write THE MIRROR denying the rumor that they intend to separate. They state that they have never had any intention of dissolving partnership and hope that occasion for such a step will never arise.

VAUDEVILLE JOTTINGS.

The ballet Progress and Williams and Walker's co. continue as the double attraction at Koster and Bial's this week.

The Sohlkes and their five "picks" were engaged as a special feature for the In Atlantic City co., at the Alhambra, Milwaukee. They introduced their specialty during the action of the piece and scored a pronounced success. The Sohlkes are on their way East, having played the West for twenty-eight weeks. They will soon have a surprise for the New York managers, as they are preparing a big novelty for their New York engagements.

The Crane Brothers filed a petition in bankruptcy last week. Their liabilities are $5,630 and their assets $146.35 and a miscellaneous assortment of "props."

George Scanlon and Pearl Stevens are having a new act written for them by Herwitz and Bowers, which they will produce in Chicago May 14.

Oscar Sisson, assisted by Esther Wallace and Mae Estelle Sisson, closed their Western tour at the Orpheum in Omaha on March 21, and left for New York, where they opened April 9. Their new act is said to have made a great hit.

Fred and Nellie Daly, after a very successful season of thirty-four weeks with A Sleeping City, have returned to New York. They have a new act that they will do in vaudeville, and which they expect will eclipse their previous efforts.

J. H. Moore and his nephew, John Wiggins, stopped over in New York for a few days last week on their way home from Florida, where they had a very enjoyable vacation.

Marguerite Ferguson is mourning the loss of a lot of shoes, artificial flowers, cocoa butter, soap and other necessaries that were eaten up by some rats which got into her dressing-room in a Chicago theatre recently.

The Doherty Sisters are making a big hit with Hayes and Lytton's A Wise Guy co. They have been re-engaged for next season, and will play dates all Summer.

Rose Kessner and Annetta Reid have canceled their vaudeville dates and have signed with Favor and Sinclair in My Innocent Boy, for a supplementary season, opening April 9. They recently closed a sixteen weeks' engagement with Irwin's Burlesquers.

Georgia Gardner, assisted by Joseph Maddern, opened in Kansas City at the Orpheum on April 8 in A Wife's Strategem.

Harry Earl reports business as booming. He is with the pictures of the Jeffries-Sharkey fight, and his pleasant smile has won him many friends in the great Northwest. He was in Winnipeg when last heard from, and expects to be in New York by June 1.

Pitrot, the irrepressible, was interviewed last week by a reporter from the Kansas City "Star" on the Boers and their peculiarities. The scribe got Pitrot's dialect down fine, and the interview makes rich reading.

Snyder and Buckley write as follows from Glasgow: "We have just concluded a four months' tour of the Moss and Thornton circuit, and begin a six weeks' tour on the Livermore circuit. We have been a great success all over England. The Russell Brothers opened

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

OPENING
MASONIC TEMPLE THEATRE, CHICAGO

J. J. MURDOCK, Manager.

WILL OPEN THE SEASON ON OR ABOUT MAY 13TH.

WILL BOOK EVERYTHING GOOD IN

VAUDEVILLE.

No limit to salary, if your act will draw the money, but will not pay fancy prices for gold bricks.
Masonic Temple will have an entire new stage, double the size of last season, and now capable of playing any act.
Performers can book with me DIRECT, or through the Chicago Vaudeville Agency, or any agent.

P. S.—Next season this beautiful theatre can be rented for concerts, lectures and Lyceum entertainments, etc Write now for time and terms.

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CASINO THEATRE

Situated in Sans Souci Park, Chicago.

J. J. MURDOCK, Manager. - - Address, Masonic Temple Theatre.

WILL OPEN ON OR ABOUT MAY 27TH

WANTED: Everything best in vaudeville for the theatre, and good out-door park acts.
Good space for concessions can be secured by applying now.
The Casino Theatre is enclosed, and adapted for all climates.

The Greatest Novelty in The History of the Stage. | **The Greatest Drawing Card In the History of Vaudeville.**

The Girl with the Auburn Hair

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J. J. MURDOCK, - - - - - Manager.

Holding the Record for Largest Receipts in Every Theatre She Has Appeared In.

THE HISTORY OF THE ACT { ***11 Weeks, Masonic Temple, Chicago,***
3 Weeks, Hopkins' Theatre, and
21 Weeks on Keith's Circuit.

No Open Time for This Season. **NOW BOOKING FOR NEXT SEASON.**

THIS SUMMER, WILL PLAY RETURN DATES:—SIX WEEKS ST. LOUIS AND TEN WEEKS IN CHICAGO.

Read what the only managers who have had an opportunity to play the Big Act in the past thirty-five weeks have to say:

New York, Feb. 19, 1900.

Mr. J. J. Murdock,
Mgr. "The Girl with the Auburn Hair," Masonic Temple Theatre, Chicago, Illinois.

Dear Sir:

I desire to compliment you on the ingenuity, liberality and general management of the attraction you produced known as "The Girl with the Auburn Hair." It has proven a big feature on Mr. Keith's circuit, and from a financial and artistic standpoint it has been a wonderful success. No feature, except Ching Ling Foo, has played so long an engagement on Mr. Keith's circuit, and I am frank to say that none have been more profitable and satisfactory in every respect. I take great pleasure in recommending it to other managers and trust that your energy and intelligence in presenting so beautiful a feature in Vaudeville Theatres will be rewarded by the same success which "The Girl with the Auburn Hair" has met with on Mr. Keith's circuit.

Very truly yours,
EDWN. F. ALBEE,
General Mgr. B. F. Keith's Amusement Enterprises.

Chicago, Ill., November 7, 1899.

J. J. Murdock, Esq.,
Mgr. "The Girl with the Auburn Hair."

Dear Sir:

It may be a satisfaction to you and it is certainly a pleasure to me to state that the receipts of the week of October 23d —at which time "The Girl with the Auburn Hair" played at my Chicago theatre—were $400 larger than those of the previous week, which had been one of the largest in the history of the house. At that time we produced "the play without a name," and offered a prize to the person in the audience who selected the most suitable name for the play. I take pleasure in stating that I feel that your attraction was the cause of our beating the record of that week, even though the weather was warm during your engagement.

Very truly,
J. D. HOPKINS.
Mgr. Hopkins' Theatre, Chicago.

St. Louis, November 12, 1899.

J. J. Murdock, Esq.,
Mgr. "The Girl with the Auburn Hair."

My Dear Murdock:

I take pleasure in informing you that, while our business has been phenomenal, and while I never thought the receipts of the Fair Week, October 2d, when we played to the capacity of the house every day, would be reached again this season, to my surprise and delight the receipts during the past week were larger than the record week by $267. I don't think that any credit should go to anything but your attraction, which was the cause of the handsome increase. Long live "The Girl with the Auburn Hair," say I.

Respectfully,
S. W. GUMPERTZ,
Manager Hopkins' Theatre.

At the close of this season will have played continuously fifty-eight weeks and only with six managers.
Next season all booked except eight weeks. Would advise managers contemplating playing this big act next season to write soon.

4 PEOPLE WITH THE ACT 4

AND A CARLOAD OF SCENERY AND ELECTRIC EFFECTS.

WARNING.—This act is duly copyrighted, and protected by law in the United States, Great Britain, Germany and France under the new Copyright law, which holds the manager co-responsible for damages with the performer who will attempt to infringe upon this act.

NOTICE.—By special arrangements made with me, **and their paying a weekly royalty,** Primrose & Dockstader's Minstrels, the Wilbur Opera Co. (East), the Wilbur-Kirwin Opera Co. (West), have the right to use certain electric and scenic effects, and Primrose & Dockstader have the right to use the title "The Choir Boy's Dream;" and the Wilbur Opera Co., and Wilbur-Kirwin Opera Co., have the right, from me, to use the title "The Girl with the Auburn Locks."

ADDRESS,

CAMILLE D'ARVILLE AND **MASONIC TEMPLE THEATRE, CHICAGO.**

J. J. MURDOCK, MANAGER OF

THE GIRL WITH THE AUBURN HAIR AND **CASINO THEATRE, SANS SOUCI PARK.**

Address all mail, Masonic Temple Theatre, Chicago.

"THE COMEDY STARS,"

WM THOMAS and QUINN PAUL

As "TAGGEM" «OF» As "McFADDEN"

McFADDEN'S ROW OF FLATS

One Big Laugh for 34 Weeks. First-Class Offers invited for Next Season. *STAR THEATRE, NEW YORK CITY, THIS WEEK.*

P. S.—We Have a Howling Farce Comedy and a Money Maker for a Good, Live Manager with Time.

Permanent Address, THOMAS & QUINN, 449 East 116th Street, New York City.

CHARLES SILKE

NOW IN THE WEST.

WATCH FOR CHICAGO REPORTS NEXT WEEK. A REPERTOIRE OF SKETCHES EQUALLED BY NONE. NOT WRITTEN FOR THE ORCHESTRA CHAIRS BUT THE WHOLE HOUSE.

For time, address WILSON & SMITH, 853 Broadway, N. Y.

T. W. ECKERT AND EMMA BERG

In their Japanese Comic Operetta,

LITTLE PEE WEET.

By LAMB and PETRIE.

Magnificent Production, with Gorgeous Costumes, Beautiful Scenery and Electrical Effects.

A Positive Novelty in Vaudeville.

ARTHUR J. LAMB

Author of some of the season's greatest successes in songs and sketches.

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"When the vaudevilles offer such attractions they become educators."

—GEO. P. GOODALE, in *Detroit Free Press*, Jan. 19.

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VAN AND NOBRIGA

Have gone West to let the folks out there have a long laugh at

"MY BUSY DAY,"

BY

—GEORGE TOTTEN SMITH.—

Miner & Van's Bohemian Burlesque Company.

THE COMEDY STARS,

BARNES AND SISSON

EN TOUR.

FULGORA'S EUROPEAN AND AMERICAN STARS.

EVA MUDGE

Character Vocalist, Comedienne.

Address Mirror, or 213 W. 31st St., New York.

THOS. J. JOSEPH

DEMPSEY, MITCHELL & CO.

Presenting Sidney Wilmer's latest farce.

A MAN OF CHANCE.

A Comedy of Real Life.

Address Agents.

FRED NIBLO

"The American Humorist."

En Route with the BEHMAN SHOW.

Mr. and Mrs.

EDWARD ESMONDE

Presenting in Vaudeville the Bright Comedy Skit,

BILL TODDLE'S RECEPTION.

Introducing Mrs. Esmonde in High Class Vocal Selections.

Address Agents, or C. E. TUTHILL, Hyde & Behman Am. Co., Brooklyn, N. Y.

The Refined Entertainers,

FRANK BUOMAN AND ROSE ADELLE

In Mr. Buoman's bit of Farce, entitled

THE DOOR KEY.

En route with Hopkins' Trans-Oceanics.

Mr. Seymour as "Sir Henry Irving."

Open for Engagements.

15th Season.

America's Greatest Mimic,

Charles G. Seymour,

Monologist, Impersonator of Prominent Actors, Comedian and Character Actor,

Presenting the best impersonation (make-up, voice gesture, etc.,) of "Sir Henry Irving" ever offered to the public; also a perfect portrayal of "Jas. A. Herne" in Shore Acres, and many others of note.

Charles G. Seymour gave some excellent imitations, among them being that of Henry Irving, which was exceptionally well done. Mr. Seymour exhibited a letter to a few of his friends which the celebrated actor recently sent him, complimenting him and including two seats for the Irving-Terry engagement at the Columbia Theatre this week.—*Brooklyn N. Y. Citizen*, Jan. 11, 1900.

Chas. G. Seymour, the mimic, is a wonder.—*Boston Globe.*

Chas. G. Seymour, as a mimic and impersonator, is A No. 1.—*Boston Globe.*

Chas. G. Seymour is one of the greatest American mimics.—*Cincinnati Enquirer.*

341 Marion Street, Brooklyn, N. Y.

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LILLIAN GREEN - and - WILLIAM FRIEND

In their Great Comedy Successes.

Mrs. Bruno's Burglar. By RICHARD CARLE. | Address AGENTS. | The Next Morning. By HERBERT HALL WINSLOW.

JOE WELCH

The Man with Many Imitators.

THE BEST LAUGHING ACT IN VAUDEVILLE.

JAS. P. IDA

DOLAN AND LENHARR

A HIGH-TONED BURGLAR.

Invitations to the Safe Crackers' and Sand Baggers' weekly "At Home" were extended to us last week in Albany. Owing to pressing business engagements we were compelled to send regrets.

MR. and MRS.

JIMMIE BARRY

PRESENTING

MRS. WILKINS' BOY

IN VAUDEVILLE.

J. W. WINTON

THE HIT OF THE SEASON

The much traveled Ventriloquist, and

McGINTY THE AUSTRALIAN LARRIKEN.

Keith's, New York, this week.

GEO. W.

DAY

Day's Weeks Months of This Year:

April 9, Haymarket, Chicago.
" 16, Opera House, Chicago.
" 23, Wonderland, Detroit.
" 30, Shea's, Buffalo.
May 7, Shea's, Toronto.

MARTIN FULLER AND FANNIE GONZALEZ

IN VAUDEVILLE.

Presenting THE PROFESSOR'S SUBSTITUTE By George Fuller Golden

Permanent address 204 East 16th Street.

JOHN W. WORLD

Assisted by BEATRICE HASTINGS,

Scored a genuine success in Rochester last week in his new sketch,

KEEPING A DATE,

By GEORGE TOTTEN SMITH.

in London last week and their act is the talk of the town. All the American acts are doing splendidly. We open in London in May for two months, and expect to go on the Continent after that."

Harry Bewley and Violet Barney are rehearsing for immediate production a new comedy sketch, A Miss Sherlock Holmes, by George Taggart and George Totten Smith.

Minnie Palmer has returned to England.

Charles W. Allison and Emily Lascelles produced their musical and dramatic sketch, Just for a Lark, for the benefit of the Flushing Hospital, at Flushing, L. I., on April 4. They received two hearty recalls.

Lorraine Armour and Charles Baguley are said to be making a hit with their singing sketch, The Brigand's Bride.

Bruns and Nina have left the National Theatre co. and will play dates till July, when they join the Van Dyke and Eaton co. for the season as vaudeville features between the acts.

Charles Lewis, of Cincinnati is composing melodies for a number of songs written by Boyd Carroll.

J. T. Ray has just finished a tour of the New England circuit. His rural stories and eccentric dancing are said to have made a big hit. Mr. Ray will play clubs around New York for the next two weeks.

Frank Abbott, manager of Frank B. Carr's Indian Maidens, writes that the co. is doing very nicely. It had one of the biggest weeks in the history of The Theatre Royal, Montreal, and last week met with great success, at the Court Street, Buffalo. The season will close at the Dewey Theatre, New York, on June 2. The season of 1900-1901 will open Aug. 27 at the Trocadero, Philadelphia, and time hereafter is well filled.

Mildred Howard De Grey's father died at Minneapolis on March 31. Miss De Grey arrived at her home in time to be present on the sad occasion. She will return to New York this week.

Hanson and Nelson have just finished engagements on the Kohl and Castle, Orpheum and Moore Circuits, with much success. They played the Grand Opera house in Washington, D. C., last week and have booked a return engagement in the near future.

As the Baldwin-Melville co. rest this week, Dillon and Garland play a date at Peoria, Ill. They will rejoin the co. at Muncie, Ind., on April 16 for the balance of the season.

Edward L. Hawkins, a son of Lew Hawkins, the well-known monologist, died on April 5, at Chicago, Ill., of Bright's disease. The interment took place at Rose Hill Cemetery, Chicago.

"Papinta Day" was celebrated at the Orpheum, Los Angeles, Cal., on March 15, when elaborate souvenirs of the popular dancer were distributed. The house was packed to suffocation.

Willett and Thorne opened at the Schley last Monday on short notice. They replaced Williams and Tucker, who were compelled to cancel on account of illness.

Bertha Welby and co. in A Little Brick, played to large and enthusiastic houses last week at the Casto Theatre, Fall River. Each member of the co. made a hit. Manager Haynes was so well pleased with the success of the attraction that he has given Miss Welby a return date before the season closes, to present her repertoire of playlets. Little Nanon, the child singer and dancer, received many recalls. Bertha Welby and her little co. have established themselves as prime favorites.

The sudden ending of the career of The Regatta Girl at Koster and Bial's caused a good deal of trouble. The chorus girls made a row because the management wished to charge them for portions of their costumes, and Amelia Summerville wanted to remain for the rest of the season, as she said her contract called for her appearance in every production made by the Continental Amusement co. As Williams and Walker's "all black" co. followed The Regatta Girl, Miss Summerville's services were not required.

Charles Leonard Fletcher has completely recovered from his recent severe illness. His new sketch, A Rank Actor, scored such a hit at Miner's 125th Street Theatre week before last that Manager Percy Williams immediately booked it for his Novelty Theatre, Brooklyn, this week. Next week Mr. Fletcher is the headliner at the Howard Athenaeum, Boston.

Brooks and Denton's fourteenth annual banjo concert will occur at the Madison Square Garden Concert Hall on April 27. All the well-known "plunkers" will be on hand.

Emanuel Reis, forty-seven years old, was taken to Bellevue Hospital on Tuesday last, suffering from melancholia. He was placed in the insane pavilion for observation. Mr. Reis was a popular singer in grand and comic opera several years ago, and has been appearing in vaudeville of late. His two daughters are on the stage. They are known as the Charmon Sisters.

Burton and Brookes made their debut in New York at Proctor's Twenty-third Street Theatre, last week, and they made such a favorable impression that they were immediately engaged for the opening bill at Proctor's Fifth Avenue Theatre. They have been engaged for Hyde's Comedians for next season.

Walter R. Seymour has been engaged to support Isabelle Urquhart in her new sketch.

Isabelle Urquhart, in her new sketch, Even Stephen, made a big hit at Keith's Philadelphia theatre last week.

Lewis and Lake have just closed a seven weeks' engagement under the Stockholm management at Great Falls, Mont., and were compelled to cancel thirty weeks' solid work, on account of Miss Lake's poor health. They leave in a few days for Galveston, Tex., where they have a Summer villa, and will enjoy the surf bathing and take a much needed rest. They have been meeting with great success with their new act.

Cissie Loftus is a shrewd business woman as well as a clever artist. In the London "Era" of March 24 she had almost a full page, giving the notices of her work in Twelfth Night, The Ladies' Battle, and The Mascot.

Lake Michigan Park Pavilion, at Muskegon, Mich., will be managed the coming season by E. J. Buckley. The former policy of refined vaudeville will be continued, and the season will open June 3.

Rudolph Aronson expects to return to Paris in June to make arrangements for the building of an American roof-garden on the Boulevard Capucines.

James J. Morton, the modest, unassuming comedian, has issued a bashful-looking little circular, containing several notices received from the Buffalo critics, who saw his talent in spite of his retiring manners.

Sydney Grant is sending out a mysterious postal card containing the mystic letters, "L. C. T. A." He promises to explain later.

Ziska, the magician, has just finished several successful weeks on the Orpheum circuit. His new act working in one, was highly praised by the Omaha papers.

Georgia Gardner will shortly produce a new sketch entitled The Gay Mrs. Plunger, written by Robert Melville Baker, of Boston. Miss Gardner expects favorable results from this production and will present the sketch in New York in May. Joseph Hart will stage the piece for her, and is quite sanguine of its success.

The Quaker City Quartette (John Pierl, Harry Ernst, Edward Hanson, and R. S. Carnes) have received contracts for a five months' engagement in England from Harry Cadell, the London agent. They will open at the Empire for six weeks beginning July 15, 1901.

Madeline Kilpatrick underwent an operation for tumor recently in England. She expects to resume work very soon.

Frank Turner reports that his pickaninnies and Pauline Moran are making a big hit on the Orpheum circuit.

Dora Denton has become a partner of Emma West. They will play in vaudeville.

Francesca Redding is having a most successful season with Her Friend from Texas, by Will M. Cressy. John Alden has made a pronounced hit as the dashing captain. Louis A. Simon continues to give his artistic performance of Willie Wilkins.

Loney Haskell opened at the Orpheum, San Francisco, on March 25, and scored one of the biggest hits ever made at the Orpheum. After submitting a few Hebrew dialect stories to Managers Meyerfeld and Morrissey, he was granted permission to try them, though it is strictly against the rules for any Hebrew jokes to be told. They took well and were allowed to stay in the act. Mr. Haskell is the only performer who was ever granted this concession. Mr. Haskell writes for the benefit of those who intend going to the Orpheum, that "Jew stuff" must be without offence, and free from reference to fires or failures, and without Hebrew gestures.

Edwin Milton-Royle was interviewed by representatives of two Boston papers during his engagement at Keith's. He chatted entertainingly on the present condition and possible future of vaudeville.

Frank Whitman, the dancing violinist, scored a big hit at Keith's Theatre, Boston, week of March 27, in his grotesque but artistic musical act. The local press were generous in their praise. He is at Keith's, Philadelphia, this week.

Ed H. Lester, acting manager for Cole and Johnson, dropped into THE MIRROR office yesterday and said: "A Trip to Coontown played last week at the Park Theatre, Philadelphia, which made our fourth visit to Philadelphia this season, and the second time at the same house. Taking Lent into consideration our business has been more than satisfactory. This week we are playing the Grand Opera House, New York. We left Philadelphia Sunday morning, and a special train had to be made up, as it carried the members of A Trip to Coontown, A Female Drummer, The Royal Burlesquers, and The High Rollers, a total of 118 people. Cole and Johnson will have nothing left next season of the old Trip to Coontown but the title, and even the paper will be entirely new. The co. has been a pronounced success everywhere this season."

Bonita played Keith's Providence last week and scored a pronounced hit. She has lost only three weeks in seven months. She plays Hurtig and Seamon's this week, and is booked solid until August.

Scanlon and Miley played Pastor's last week, and were moved from third to sixth on the bill after the first performance. They have been re-engaged for week of June 25.

Mrs. Samuel Riley, professionally known as Flossie Collins, committed suicide on Sunday morning at her home in Hoboken.

Barney Reynolds met with a serious accident on Tuesday last while alighting from a trolley car. He was thrown by the sudden starting of the car and landed on his face, which is damaged to the extent of $5,000, as he is bringing suit for that amount against the railway co.

Actions Speak Louder Than Words, a sketch by Willard Holcomb, will be produced for the first time at the Gayety Theatre, Brooklyn, next Sunday night, by Marion P. Clifton, Helen MacGregor, and Gray B. Towler, all late of The Gunner's Mate co.

Lillian Maynard and Kitty Gilmore have joined hands and will do a sister act. They have signed with John Kernell in The Hustler.

St. George Russey will return to vaudeville in a sketch entitled Tit-Bits. She will be assisted by C. F. Lorraine and Walter Thompson.

The Clemence Sisters have just closed a very successful engagement with a burlesque co., having received the highest indorsement for their vocal work while in the West, from the press and public. They have decided to return to farce-comedy next season, and intend playing vaudeville dates this Summer. They are in better voice than they have ever been, and will probably sign contracts for next season very shortly.

Mark Sullivan, in his monologue and imitations of well-known professionals, now playing the Keith circuit, is, this week, at the Union Square. He expects to go West shortly to play the Orpheum circuit. Mr. Sullivan's work has won commendation which is richly deserved.

Little Elsie, the clever little child impersonator, is one of the features at Proctor's Leland, Albany, this week.

VAUDEVILLE PERFORMERS' DATES.

Allen, Phyllis—Palace, N. Y., 9-14.
Acme Four—Novelty, Brooklyn, 9-14.
Amann and Hartley—Columbia, St. Louis 9-14.
Anderson, Allen and Appleton—G. O. H., Phila., 9-14.
Arvello, Mons.—Haymarket, Chicago, 9-14.
ALDRICH, CHARLES T.—Olympic, Chicago, 9-14.
Albini, Herbert—Chicago O. H., 9-14.
Aimee, Mlle.—Pastor's, N. Y., 9-14.
Austin, Geo.—Haymarket, Chicago, 9-14.
Burkhart, Lillian—Chicago O. H., 9-14, Wonderland, Detroit, 16-21.
Bush, Frank—Empire, Cleveland, 9-14.
Barnes and Sisson—Keith's, Phila., 9-14.
Baker, Pete—Haymarket, Chicago, 9-14.
Burt, Nellie—Cook O. H., Rochester, 9-14.
Buoman and Adelle—Pastor's, N. Y., 9-14.
Brooks, Fred Emerson—Keith's N. Y., 9-14.
Barrington and Martell—Proctor's, N. Y., 9-14.
Bond, Frederick, and Co.—Boston Theatre, Boston, 9-14.
Barney and Russell—Star, Phila., 9-14.
Burgoyne, Harry—Star, Phila., 9-14.
Belmont and Weston—Haymarket, Chicago, 9-14.
Connors and Dunn—Star, Phila., 9-14.
Connors, Mr. and Mrs.—Chicago O. H., 9-14.
Cook and Sonora—Keith's, Boston, 9-14.
Carmen Sisters—G. O. H., Phila., 9-14.
Couthoui, Jessie—Chicago O. H., 9-14.
Cressy and Dane—G. O. H., Washn., 9-14.
Courtney, Maude—Boston Theatre, Boston, 9-14.
Carsello Sisters—Keith's, Boston, 9-14.
COHANS, THE—Olympic, Chicago, 9-14, Haymarket, Chicago, 16-21.
Colville and McBride—Proctor's, N. Y., 9-14.
Carlisle Indian Band—Keith's, N. Y., 9-14.
Canfield and Carleton—Schley, N. Y., 9-14.
Crane Bros.—Pastor's, N. Y., 9-14.
Coakley and Husted—Palace, N. Y., 9-14.
Chevriel, Emil—Proctor's, N. Y., 9-14.
Clifford and Huth—Columbia, Cincinnati, 9-14.
Camp, John E.—Keith's, Boston, 9-14.
Cline Maggie—Boston Theatre, Boston, 9-14.
Carroll—Johnny—H. and B., Brooklyn, 9-14.
Davis, Geo. C.—Pastor's, N. Y., 9-14.
Drole, Harry M.—Pastor's, N. Y., 9-14.
Drew, John E.—Proctor's, N. Y., 9-14.
Drawee—Boston Theatre, Boston—9-14.
Duffy, Sawtelle and Duffy—Boston Theatre, Boston, 9-14.
Donovan, The—Columbia, St. Louis, 9-14.
Dickson, Chas. and Co.—H. and B., Brooklyn, N. Y., 9-14.
Davenport, Dot—Star, Phila., 9-14.
De Bierre—Keith's, Phila., 9-14.
Dale, Violet—Shea's, Toronto, 9-14, Cook O. H., Rochester, 16-21.
Dunbar and Harris—Keith's, Boston, 9-14.
Deaves, The—Columbia, St. Louis, 9-14.
Delmore and Wilson—Proctor's N. Y., 9-14.
Dandy, Jess—Moore's, Detroit, 9-14, Syracuse, N. Y., 16-21.
D'Arville, Camille—Keith's, Boston, 2-14.
Dixon, Bowers and Dixon—Keith's, Phila., 9-14.
Day, Geo. W.—Haymarket, Chicago, 9-14.
Dean and Jose—Haymarket, Chicago, 9-14.
Downs, T. Nelson—Orpheum, Frankfort-on-Main, Germany, 1-15, Folies, Paris, France, 16-June 15.
Esmonde, Mr. and Mrs. Edw.—Cook O. H., Rochester, 9-14.
Earl Sisters—Columbia, Cincinnati, O., 9-14.
Ellsworth and Burt—Columbia, Cincinnati, O., 8-14.
ELINORE SISTERS—Shea's, Toronto, 9-14, Keith's, N. Y., 16-21.
Elsie, Little—Leland, Albany, 9-14.
Eldridge, Press—G. O. H., Phila., 9-14.
English's, The—Chicago O. H., 9-14.
Eldred, Gordon—Park, Worcester 9-14.
Eckert and Berg—Columbia, St. Louis, 9-14.
Emerson and Omega—Keith's, Phila., 9-14.
Fred, Little—Keith's, Phila., 9-14.
Fields and Ward—Schley, N. Y., 9-14.
Filson and Erroll—Keith's, Phila., 2-14, Keith's, N. Y., 16-18.
Ferguson, Marguerite—Chicago O. H., 9-14.
Forest Bros.—Keith's, Phila., 9-14.
Fox, Della—Boston Theatre, Boston, 2-14.
Frey and Shields—Pastor's, N. Y., 9-14, Miner's 125th St., N. Y., 16-21.
Fields and Loring—Keith's, Boston, 9-14.
Fletcher, Chas. Leonard—Novelty, Brooklyn, 9-14, Howard, Boston, 16-21.
Fougere—Proctor's, N. Y., 9-14.
Farrell, Mr. and Mrs. Tony—Proctor's, N. Y., 9-14.
Fox, Madge—Proctor's, N. Y., 9-14.
Fox, Imro—Novelty, Brooklyn, 9-14.
Frenk's Trio—Keith's, Phila., 9-14.
Grant Sisters—Pastor's, N. Y., 9-14.
Green and Friend—Harlem Music Hall, N. Y., 9-14.
Gaylor, Mr. and Mrs. Jas.—Savoy, Lowell, 9-14.
Girard and Gardner—Palace, N. Y., 9-14.
Gaspard Bros.—Proctor's, N. Y., 9-14.
Golden Trio—Cook O. H., Rochester, 9-14.
Genaro and Theol—Keith's, Boston, 9-14.
Gardener, Chas. A.—Columbia, St. Louis, 9-14.
Goggin and Davis—Oxford Music Hall, London, Eng., 16-May 26.
Gassman, Josephine—Keith's, Boston, 2-14.
Garnellas, The—Chicago O. H., 9-14.
Genaro and Bailey—G. O. H., Phila., 9-14, Miner's 125th St., N. Y., 16-21.
Glenroy, James R.—Park, Worcester, 9-14.
Garrisons, The—England—indefinite.
Gardner, Georgia, and Co.—Orpheum, Kansas City, 8-14.
Graham, Carrie—Empire, Cleveland, 16-21.
Goldin—H. and B., Brooklyn, 9-14.
Glockers—Star, Phila., 9-14.
Hayes and Connelly—Star, Phila., 9-14.
Hart, Marion—Star, Phila., 9-14.
Howards, The—Novelty, Brooklyn, 9-14.
Hawkins, Lew—Boston Theatre, Boston, 9-14.
Hanson and Drew—Keith's, N. Y., 9-14.
Hallen and Fuller—Schley, N. Y., 9-14.
Hazel, Polly—Pastor's, N. Y., 9-14.
Halloway Trio—Keith's, N. Y., 9-14.
Harris and Fields—Columbia, St. Louis, 9-14.
Hodgkins and Leith—Columbia, St. Louis, 9-14.
Hall, Artie—H. and B., Brooklyn, 9-14.
Hall and Staley—G. O. H., Phila., 9-14.
Howard, Prof.—Haymarket, Chicago, 9-14.
Halliday and Ward—Orpheum, Omaha, 9-14, Olympic, Chicago, 16-21.
Hart and De Mar—Keith's, N. Y., 2-14.
Hoey, May—Chicago O. H., 9-14.
Hilliard, Robt. and Co.—Shea's, Toronto, 9-14.
Hill, Hamilton—Shea's, Toronto, 9-14.
Irene and Zaza—Cook O. H., Rochester, 9-14.
Irwin and Hawley—Empire, Cleveland, 9-14.
Irene, Mlle.—Cook O. H., Rochester, 9-14.
Johnson, Davenport and Lorello—Schley, N. Y., 9-14.
Kingsley, Julia—G. O. H., Syracuse, 9-14.
Kenna, Chas.—Star, Phila., 2-14, Pastor's, N. Y., 16-21.
Keller, Jules—Proctor's, N. Y., 9-14.
Koppe—Star, Phila., 9-14.
Kendall, Ezra—Keith's N. Y., 9-14.
King, Mazie—Keith's, Boston, 9-14.
Kelly, Spencer—Palace, N. Y., 9-14.
Kumira Sisters—Novelty, Brooklyn, 9-14.
LEVEY, ETHEL—Olympic, Chicago, 9-14, Haymarket, Chicago, 16-21.
Lynch and Jewell—Palace, N. Y., 9-14.
Lewis, Alice—Palace, N. Y., 9-14.
Loftus, Cissie—Keith's, Boston, 9-14.
Levinos, The—Haymarket, Chicago, 9-14.
Linton and McIntyre—Pastor's, N. Y., 9-14, Miner's, 125th St., N. Y., 16-21.
Levering, Daisy—Poli's, New Haven, 9-14.
Lester and Stevens—Pastor's, N. Y., 9-14.
Leslie, Kitty—Palace, N. Y., 9-14.
Le Roy and Clayton—Columbia, St. Louis, 9-14.
Lorennes—Star Theatre, Phila., 9-14.
Le Roy, Mr. and Mrs.—Olympic, Chicago, 9-14.
McCarthy's, The—Pastor's, N. Y., 9-14.
Morello Troupe—Pastor's, N. Y., 9-14.
Monroe and Lawrence—Poli's New Haven, 9-14.
Medway, J. C.—Keith's, N. Y., 9-14.
Martinetti and Sutherland—Columbia, Cincinnati, O., 9-14.
Magmel-Millini Concert Co.—Cook O. H., Rochester, 9-14.
Metweef Duo—Boston Theatre, Boston, 9-14.
McBride and Goodrich—Haymarket, Chicago, 9-14.
Marsh and Sartella—Empire, Cleveland, 9-14, Pastor's, N. Y., 23-28.
MURPHY, MR. AND MRS. MARK—Pastor's, N. Y., 9-14, Schley, N. Y., 16-21.
Mansfield, Gertrude—Shea's, Toronto, 9-14, Empire, Cleveland, 16-21.
Maginleys, The—Keith's, Boston, 9-14.
McCale and Daniels—Palace, N. Y., 9-14.
Mack and Armour—Pastor's, N. Y., 9-14.
Martine Bros.—Chicago O. H., 9-14.
Mack and Daly—Haymarket, Chicago, 9-14.
Merkel Sisters—Olympic, Chicago, 9-14.
Mathilde, La Petite—Columbia, St. Louis, 9-14.
Moullere Sisters—H. and B., Brooklyn, 9-14.
Macarte, Prof.—G. O. H., Phila., 9-14.
Murphy and Willard, G. O. H., Phila., 9-14.
Nugent, Maud—Shea's, Toronto, 9-14.
Nawns, The—Chicago O. H., 9-14.
NIBLO, FRED—Olympic, Chicago, 9-14, Haymarket, Chicago, 16-21.
Newman, Joseph—Proctor's, N. Y., 9-14.
Nosses, Five—Harlem Music Hall, 9-14.
Newell and Sherett—Proctor's, N. Y., 9-14.
Nobles, Mr. and Mrs.—Orpheum, Kansas City, 16-21.
O'Brien, Frank—Novelty, Brooklyn, 9-14.
O'Brien and Buckley—Columbia, St. Louis, 9-14.
ONRI, ADELE PURVIS—Chicago O. H., 9-14.
Patterson Bros.—Shea's, Toronto, 9-14.
Proto, Mlle.—Orpheum, Kansas City, 8-14, Orpheum, San Francisco, 22-May 5.
Passparts, The—Orpheum Kansas City, 9-14.
Pitrot—Empire, Cleveland, 9-14.
Polos, Three—G. O. H., Phila., 9-14.
Partellos, The—Erie, Pa., 9-14.
Pickard and Bowen—Keith's, N. Y., 9-14.
Pantzer Trio—Palace, N. Y., 9-14.
Parker, Flora—Novelty, Brooklyn, 9-14.
Pattens, The—H. and B., Brooklyn, 9-14.
Quaker City Quartette—Keith's, N. Y., 9-14.
Russell, Ida—Howard, Boston, 9-14.
Raymonne Sisters—Star, Phila, 9-14.
Reed, Willard—Chicago O. H., 9-14.
Ripley Sisters—Olympic, Chicago 9-14.
Ryan and Richfield—Proctor's, Albany, 9-14.
Redding, Francesca—Bijou, Richmond, Va., 9-14.
Ronay Sisters—Schley, N. Y., 9-14.
Robyns, Mr. and Mrs. W.—Keith's, Phila., 9-14.
Rose, Julian—Imperial, St. Louis, 9-16, Proctor's, Albany, 16-21.
Rossow Midgets—Olympic, Chicago, 9-14.
Ramza and Arno—Olympic, Chicago, 9-14.
Sidman, Mr. and Mrs. Arthur—Keith's, Phila., 9-14.
Smith and Cook—Schley, N. Y., 9-14.
Silvers, The —Haymarket, Chicago 9-14.
Snyder and Buckley—Plymouth, Eng., 9-15, Bristol, Eng., 16-21, Liverpool, 23-May 5.
Solaret—G. O. H., Washn., D. C., 2-15.
Stanton, Hugh and Co.—Boston Theatre, Boston, 9-14.
Sullivan, Mark—Keith's, N. Y., 9-14.
Sennetts, Six—Cook O. H., Rochester, 9-14.
Sisson and Wallace—Proctor's, N. Y., 9-14.
Stinson and Merton—H. and B., Brooklyn, 9-14.
Seback, Harry—H. and B., Brooklyn, 9-14.
Thomas, Hilda, and Co.—Palace, N. Y., 9-14.
Tanner, Cora, and Co.—Keith's, Phila., 9-14.
Tierney, J. J.—Cordray Theatre, Portland, Ore., 8-14.
Tanakes, The—Chicago O. H., 9-14.
Thornton, James—G. O. H., Phila., 9-14.
Thornton, Bonnie—G. O. H., Phila., 9-14.
Tobins, Musical—Empire, Cleveland, 9-14, Dockstader's, Wilmington, Del., 16-21.
Titus, Lydia Yeamans—Keith's, Boston, 9-14.
Tyson Sisters—G. O. H., Syracuse, 16-21.
Tennis Trio—Schley, N. Y., 9-14.
Thomas, Richard—Keith's N. Y., 9-14.
Trovollo—Columbus, Cincinnati, O., 9-14.
Tenley and Symonds—Keith's, Boston, 9-14.
Takezawas Japs—Keith's, Boston, 9-14.
Traske and Gladdin—Columbia, St. Louis, 9-14.
Terry and Lambert—Keith's, Phila., 9-14.
Tavary, Marie—G. O. H., Phila., 9-14.
Van, Billy—Novelty, Brooklyn, N. Y., 9-14.
Vernons, The—Haymarket, Chicago, 9-14.
Urquhart, Isabella and Co.—Keith's, Boston, 9-14.
Vandy—Keith's, Phila., 9-14.
Vance, Clarice—Keith's, N. Y., 2-14.
WILDER, MARSHALL P.—Keith's, Boston, 9-14.
Western, Lillie—Keith's, N. Y., 9-14.
Willett and Thorne—Savoy, Lowell, 9-14.
Westons, Three—Shea's, Toronto, 9-14.
Ward and Curran—Chicago O. H., 9-14.
Wilbur, Caryl—Shea's, Toronto, 9-14, Empire, Cleveland, 16-21.
Waters, Nellie—Schley, N. Y., 9-14.
Wainwright, Marie, and Co.—Empire, Cleveland, 9-14.
Wills and Loretto—Keith's, Phila., 9-14.
Williams and Tucker—Schley, N. Y., 2-14.
Walberti, Prof.—Palace, N. Y., 9-14.
Whitney Bros.—Columbia, Cincinnati, O., 8-14.
Winton, J. W.—Keith's, N. Y., 9-14.
Welch, Joe—H. and B., Brooklyn, 9-14.
Wilson Family—Cook O. H., Rochester, 9-14.
Whitman Frank—Keith's, Phila., 9-14.
White and Harris—Keith's, N. Y., 9-14.
Wormwood, Prof.—Columbia, Cincinnati, O., 9-14.
Winters, The—Columbia, Cincinnati, O., 9-14.
Wilson Family—Cook O. H., Rochester, 9-14.
Wentworth, May—Columbia, St. Louis, 9-14.
Wambold and Lancaster—Star, Phila., 9-14.
Yeamans, Jennie—Boston Theatre, Boston, 9-14.
Yorke and Adams—Olympic, Chicago, 9-14.

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VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—There is no interruption to the merry little vaudeville war which is still progressing. General Hashim crossed the "vaudeville Tugela" when he appealed to the Supreme Court for an injunction to restrain General Keith from engaging artists at a higher salary, and, like the British soldiers, he recrossed this same "Tugela" when the case came up by continuance and he withdrew his application. The success of Lafayette were the vaudeville Ladysmith for which both factions were fighting and after he had been advertised lavishly at the Boston, bill posters covered the place where his name had been. Meantime he has been playing at Keith's in Providence, and will come here later. There are hints of interesting evidence had the case been pressed to a trial. Big ads. continue the rule in the newspapers, and capacity business is the result.—Keith has so many topliners this week that his ads. have to be four columns wide for a proper display. They are Chesie Lofton, Marshall P. Wilder, Camille D'Arville, and Lydia Yeamans-Titus. The other features are Isabelle Urquhart, the Maginleys, Josephine Gassman, Cook and Sonora, John E. Camp, Tenley and Symonds, Garsella Sisters, Genaro and Theol, Mazie King, Dunbar and Harris, Fields and Loring, Takezawa's Japs, and the biograph.—Next door, at the Boston, Maggie Cline takes her place at the head of the column with Della Fox, who is in her last week. The others are Lew Hawkins, Maude Courtney, Drawee, Marweef Duo, Frederic Bond, Felix and Barry, Leillot Bunch and Leillot, and Jennie Yeamans, Stanton, and Modena, and Duffy, Sawtelle and Duffy.—Meantime the Palace keeps on with its smoking concerts. The City Sports are there this week with Alice Leslie, McLeod and Carr, Lowell Brothers, Mills and Hart, Monte Myro Troupe, Fannie Lewis, and Mlle. Avouild.—Combinations also have full swing at the Lyceum, where Harry Bryant's Australian Burlesquers this week present Bryant and Yale, Quincy Sisters, Charlie Banks, Edna Urline, Kennedy and Quatrelli, and Nelson, Glinseretti and Demonio.—At the Howard Athenæum Al. Reeves' co., including Ines Mecusker, Welch Brothers, Richmond and Clements, Fannie Thatcher, May Bell, and Celeste and Bayles. The house bill is headed by Elizabeth M. Murray, with George B. Alexander, Gordon and Lick, Billy Howard, Ida Russell, Glenroy Brothers, Losh and Hupp, Howard Sisters, Saville and Stuart, and Warde and Erwood.—The dancing girls of all nations continue at Austin and Stone's with the Whimsical Kelsos, Brien O'Brien, the Sakar Family, Allen Brothers, Lavan and Lamb, Brooks and Brooks, Sisters Karno, Campbell and Fletcher, Wheeler Sisters, Spaulding, Dawley and Fontelle, Orville, the Holbrooks, Henry Thurston, Ethel Vane, Angelo trio, Belle Verna, the Arcaris, and Lillian Behan.—Next Sunday night there will be a concert at the Boston in aid of the Actors' Fund, and the white dove of peace will flutter around. Messrs. Hashim and Keith consent to the appearance of their strongest cards, and other leaders will send representatives.

JAY BENTON.

CHICAGO, ILL.—Lillian Burkhart is the headliner at the Chicago Opera House, in A Deal on 'Change. The Three Nawns, Jessie Couthoui, Ward and Curran, Adele Purvis Guri, Tom and Lillie English, Marguerite Ferguson, Herbert Albini, Dick and Maud Garnella, the Tanakas, Brothers Martine, Millard Reed, May Hoey, and Mr. and Mrs. Connors complete the list.—The four Cohans return to the Olympic, and for the first time in Chicago are offering their new skit, The Governor's Son. Always favorites, they are drawing even more heavily than usual. Others are the Bonnow Midgets, Charles T. Aldrich, Ethel Levey, Fred Niblo, Three Merkel Sisters, Yorke and Adams, Ramso and Arno, the Ripley Sisters, and Mr. and Mrs. Le Roy.—At the Haymarket the Watson Comedy co. are giving their farce, The Two Flats, and Dolph and Jennie Levino, George W. Day, Mr. and Mrs. Silver, Howard's pony circus, Pete Baker, McBride and Goodrich, Bob Mack and Minnie Daly, George Austin Dean and Jose, Belmont and Weston, Tony and Flo Vernon, Mona, Arvello, and the Flying Wings also contribute.—The Gay Masqueraders are at Sam T. Jack's. In the olio are Carlos and Vouletti, Swift and Huber, Daily and Vokes, Bessie Stanton, Brown, Harrison and Brown, Russell and Richards, and Ida Howell.—At the Trocadero are the Night Owls, with the Fontenoni Brothers, Karina, Healy and Farnum, Rawson and Baisley, Polk and Treska, and Mr. and Mrs. Hughes in specialties.—Items: Frank Bush, Jessie Couthoui, Joseph Adelman, and Houdini were the vaudevillians who appeared at the benefit given the Columbia Theatre employes at Powers' 5.—Houdini, "the king of handcuffs," has had several sessions with the local police of late, and has puzzled them completely.

M. A. TWYFORD.

PHILADELPHIA, PA.—Manchester's The Cracherjacks, are filling a return engagement at the Trocadero. Saranac Trio, Bud Snyder, Al. H. Weston, the McDonalds, and Belle Wilton are in the co. Jolly Grass Widows 16.—Hastings and Wright's Gay New York Burlesquers are at the Lyceum. Mlle. Rialta, Hastings and Wright, Cale and Carew, Deming Sisters, Simmons, Emerson and Simmons, Marie Henry, Nellie Lytton, Ford and Lewis, and Karra Osman are in the co. City Sports 16.—At the Kensington, Hurtig and Seamon's A Social Maid co. hold the week. Co. includes Clark Sisters, Johnson, Davenport and Lorella, Bijou City Quartette, George E. Reban, Nina Collins, Joe and Nellie Doner. Bowery Burlesquers 16.—The Star, formerly Star Opera House, is now under the management of Frank V. Dunn, who has purchased the theatre from its late owner, H. J. Hafner. Many improvements will be made, and for the Fall season continuous burlesque will be the feature. The bill week 9 includes Dot Davenport, Barney and Russell, Koppe, Sisters Raymond, Harry Burgoyne, Conners and Dunn, the Glockers, Wambold and Lancaster, Marion Hart, Hayes and Connelly, the Musical Electros, and the Lorenzes.—The Arch Street Museum, with continuous vaudeville, presents George D. Melville and Mamie Conway, Ada Jones, Jackson and Douglass, Queen and Brook, Nellie V. Nichols, Ed. Davenport, Carson Sisters, Mlle. La Toska, the Keatons, Beech Family, William Reeves, Frank Lawrence, and the cinecograph. Manager Charles A. Brandenburgh has cause for congratulation in raising the standard of amusements, and is being rewarded by constant large patronage.—Item: H. A. Hashim will be the resident manager of the Academy of Music, Washington.

S. FERNBERGER.

WASHINGTON, D. C.—The New Grand presents this week The Girl with the Auburn Hair, Cressy and Dane, Mlle. Emmy's dogs, Lotta Gladstone, H. V. Fitzgerald, De Haven and Male, Jack Northworth, and the continued engagement of Solaret. Fulgora's Fashionable Vaudeville co. is the amusement for Easter week.—Matt J. Flynn's Big Sensation co. is at Kernan's Lyceum. The olio presents Farnum and Nelson, Adams and Kelley, Etta Wheeler, Mlle. Eitella, Sullivan and Keeler, Jessie Lecoy, Wheeler and Edwards, Koshkoma and Williams, and Russell and Williams. Indian Maidens 16.—The Little Egypt co. in the title given to the Bijou bill for the current week. Arthur Dunn and Clara Belle Jerome are a special feature. Others are Virginia Seymour, Mitchell and Love, Garnold and Gilmore, Armstrong and Porter, James Dooling, and Emery and Marlowe.—Items: Manager Eugene Wellington's benefit occurred 8 and was a success. The following appeared: William Devere, Arthur Dunn and Clara Bell-Jerome, May Howard, Tenley and Simonds, Annie Hart, Nelson and Milledge, Allen and Delmain, Pat Rooney, Maude Amber, and several members of the Marine Band.—Manager Chase of the New Grand, went to New York 7, to look after Ching Ling Foo, and the vaudeville co. that he presents in Jersey City this week.—Solaret's dance has been a great attraction. Her wonderful illusion, "The Spirit of the Clock," is a pretty picture in movement and color.

JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): The bill 2-7 must go on record as a "cracker jack." In many respects it was the strongest of the season, and the audiences were very large. The great Lafayette headed the bill and created a sensation with his clever act. Hits of large proportion were also made by Marie Wainwright and co., Quaker City Quartette, Wills and Loretta, Benita, Spencer Kelly, and Falke and Semon. The remainder of the programme, by Mazie King, the Rixfords, the Maginleys, Carsello Sisters, Fields and Loring, Dunbar and Harris, and the biograph, was enjoyable. Week 9-14: Lafayette, James O. Barrows and co., George Fuller Golden, the Brult-Rivieres, Charles E. Grapewin and Anna Chance, Florence Moore, Crouch-Baxter Trio, biograph, Klein and Clifton, Kelly and Adams, Markey and Stewart, Leroy and Doran, Hafford and Worth, and Edward Lazelle.—Olympic (Splits and Nathanson, managers): Sam A. Scribner's Gay Morning Glories, with Terry McGovern as the feature, drew large houses 2-7. A good programme was given by Grant and Grant, Webb and Hassan, Dryden and Leslie, Harry Walters, Black and Franks, and Bessie Taylor. Tenderloin Burlesquers 9-14.—Westminster (George H. Batcheller, manager): Bryant's Australian Burlesquers opened to a large house 2 and did well during the week. The olio by Edna Urline, Bryant and Yale, Charley Banks, Nelson, Glinseretti and Demonio, Kennedy and Quatrelli, Quincy Sisters, and Evans and Vidocq was excellent. Bon Ton Burlesquers 9-14.

HOWARD C. RIPLEY.

JERSEY CITY, N. J.—Joe Oppenheimer's Miss New York, Jr., co. opened at the Bon Ton 2-7 to good business. The programme is fair and the acts are well received. The co. presents Nellie Hill and Hattie Mills, Sadie Probst, Cunningham and Smith, the Cosmopolitan Trio, Gilson and Perry, and Delmore and Lee. The old act of Irish Justice has been brought up to date, and under the title of The Sapho Trial serves to wind up the bill. Tammany Tigers 9-14. Crackerjacks 16-21.—Items: Morris Kitchen, treasurer of the Bon Ton, is a candidate for Alderman on the Republican ticket, to be voted for here 10.—Nellie Hill and Hattie Mills have joined hands and are doing a strong new singing act.—Appearing at the Olympic Field Club stag March 31 were Willie McKenna, Walker and Smart, Al. Usher, Jeanette Hill, George W. Nelson, Winans and Bond, and Maybelle Pearson.—The Cosmopolitan Trio are doing an excellent act this season.—Appearing at the Pythian stag 3 were Gladys Cassleton, Tom Ballantyne, Miss Jeffries, May Britton, and Phil C. Hock.

WALTER C. SMITH.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): An excellent programme was favored with large patronage week 2-7. The co includes Armand and Carmand, Mlle. Francine La Marche, Carrie Portrello, Nellie Fillmore, Frankie Hall, Maud Ryan, Hattie Wade Mack, the Comstocks, Dan Jarrett, Frank Murphy, Jim Ryan, and Stella Jarrett.—Olympic (J. C. Sodini and Frank Balocchi, proprietors and managers): A strong bill drew good houses week 2-7. Entertainers are Clifford and Odell, Amy Cameron and Charles Ellsworth, the Smiths, Nellie White, Babe Harrington, Jennie Bender, Mae Dawson, Mamie Hasswick, Hart and Hart, and Fisher and Wall.—Tivoli (John Straka, proprietor): An excellent programme was presented week 2-7 by Kitty Pink and Edith Marretta, and the ladies' orchestra, to good business.

GEORGE H. COLGRAVE.

TORONTO, CAN.—Shea's (M. Shea, manager): The bill 2 was good. It included Ryan and Richfield, Fougere, James J. Morton, Derenda and Breen, Mr. and Mrs. Tobin, Melrose Brothers, Baby Land, and Genaro and Bailey. Robert Hilliard 9.—Bijou (M. S. Robinson, manager): A sensational production of Sapho by "Adolph" Daudet was advertised, but the large audience 2 saw only some comedy acrobatic work on a revolving staircase by members of the Beatty-Fondo Troupe.—Empire (A. McConnaughy, manager): The performance remains unchanged 2. Swell audiences.

J. V. McAREE.

SAN FRANCISCO, CAL.—An excellent programme at the Orpheum March 25-31. W. C. Fields, tramp juggler, is very clever. Charles Sweet plays marvelous eccentricities on the piano. Walter Jones and Norma Whalley are a clever character duo. A. L. Guille, the tenor, sings as sweetly as ever. Loney Haskell is a clever monologist. Keno, Welch and Melrose are a laughable acrobatic trio. Attractions for 1 include Mathews and Harris, Musical Dale, Vashti Earle and Lulu Shepherd, Carrie Behr, Harry Cogill, and May Arlea.—At Fischer's concert house grand opera artists draw big houses. Senors Vargas and Badarasco and Signorinas Barducci and Poletini from a great combination.

FRED S. MYRTLE.

CLEVELAND, O.—The Empire intends to give its audiences the finest high-class vaudeville attractions that can be secured, and the bill for the week 9 is headed by Marie Wainwright, Flo Irwin and Walter Hawley, Frank Bush, Pitrot, and others are in the list.—At the Star McIntyre and Heath's Comedians open 9. Co. includes McAvoy and May, Johnson and Dean, Zeno, Carl and Zeno, the Young American Quintette, Bicknelle, and D'Alma's dogs and monkeys. As an extra attraction Edna Bassett Marshall and co. are seen in Sunshine and Shadow.

WILLIAM CRASTON.

BUFFALO, N. Y.—Shea's 2-7 had packed houses every performance. Robert Hilliard made a big hit. The Mortons are always favorites. The bill includes Elinore Sisters, Violet Dale, Maude Nugent, Hamilton Hill, the Westons, and Holloway Trio. Riley and Woods 9-14.—Court Street 2-7 played the Indian Maidens to S. R. O. Emma Carus scored a decided hit, and, with Campbell and Dare, does much toward giving the audience its money's worth. Others were Le Mar Sisters, Dick and Kitty Kruma, Nolan and White, and De Rosaitti. Fads and Follies 9-14.

RENNOLD WOLF.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager: P. F. Nash, resident manager): Mr. and Mrs. William Robyns in The Counsel for the Defense were the feature of the bill that opened 2 to S. R. O. Phyllis Allen was very pleasing. The Fantner Trio and Jules Keller are clever. Burke and McElroy, John K. Drew, and McWalters and Tyson got plenty of laughs.—Gaiety (Agnes Barry, manager): Frank Carr's Indian Maidens played a return 29-31 to good business. Theise's Wine, Woman and Song co. returned 2-4 and packed the house. Monte Carlo Girls 5-7.

CHARLES N. PHELPS.

NEW HAVEN, CONN.—Poli's Wonderland Theatre (S. Z. Poli, manager): Paul Gilmore in a short version of The Musketeers was the star. Mr. Gilmore was excellent. The olio included Mr. and Mrs. Mark Murphy in The Seventh Son, Moreland, Thompson and Roberts, Samsone and Delilah, Carrie Graham, the Glockers, and the Averys. Week 9-14: Jones, Grant and Jones, Sisters Tyson, Carleton and Ferre, and others.—Item: Paul Gilmore was entertained by friends in the university while here week 2-7.

JANE MARLIN.

PITTSBURG, PA.—Harry W. Williams, Jr.'s, Imperial Burlesquers are at the Academy 2-7. Frank Erne is with the co. part of the week. Zazelle and Vernon, Whitelaw and Stewart, J. E. Cain and co., Blanche Newcomb, Lawrence Crane, Phyllis Ruffel, and Bulla and Raymond are in the bill. May Howard co. 9.

L. W. MENDENHALL.

MILWAUKEE, WIS.—The Star was patronized by the usual large crowds 1. Miaco's City Club gave satisfaction. Lew Palmer, Crimmins, Gore and Bixley, Adelina Roattino, St. Claire and Lorens, and Wrenn and Hughes. American Burlesquers 8-14.

CLAUDE L. N. NORRIE.

INDIANAPOLIS, IND.—Empire: The Jeffries-Sharkey fight pictures were given to small houses 2-4. Manager Zimmerman's benefit 5.

ALLEN E. WOODALL.

BALTIMORE, MD.—Week 9: Weber's Dainty Duchess co. is at the Auditorium.—Miaco's Jolly Grass Widows co. holds the boards of Kernan's Monumental.

HAROLD RUTLEDGE.

LOS ANGELES, CAL.—Orpheum (J. Rush Bronson, manager): Filled to the brim and running over was the condition of this popular hopje March 26-1. Mr. and Mrs. Sidney Drew in Love Will Find the Way scored strongly. Flatow and Dunn hit them hard in a black face sketch. Howard Thurston proved a marvel as a card manipulator, and Ben Ali's Moorish acrobats did some startling feats. The Franks Trio repeated their clever har performance. Newboune and Ward, and Martinetti and Grood created guffaws galore in their specialties, and Anna Whitney made good in her second week, April 2: Walter Jones and Norma Whalley, McCoy Sisters and Sam Marion, Weston and Yost, and Nelson Sisters.

CINCINNATI, O.—The Columbia had a programme of high excellence week 2-7, which was headed by Becker's animals and the great Clivette. Hits were made by Eckert and Berg, Smith, Doty and Coe, McMahon and King, Charles A. Loder, Joe Welch, the Deaves, and Mlle. Belle Zano, as well as by the biograph.—Sam T. Jack's Own co., at the People's 1-7, drew big audiences. The olio was made up of Mabel Hazelton, and Florence Beach, the Goodmans, Maddox and Wayne, Sarah Morris, Griffin and Cunningham, and Mlle. Beatrice. The burlesque, which was a "hot" one, was called The Sapho Trial, with Mabel Hazelton as All-Gone Leatherside. The Bohemian Burlesquers follow.

SYRACUSE, N. Y.—Grand Opera House (Lee Shubert, manager): Gilmore's Band was the big attraction 2-7, with Canfield and Carleton a close second. Others were Delmore and Wilson, Saville Sisters, Williams and Melburn, Maud Meredith, Duffy, Sawtelle and Duffy, Billy Van, Campbell and Canfield, and the kinodrome. Business good.—Dunfee (Dunfee Brothers, lessees; George A. Edes, manager): Large houses greeted the new stock burlesque co. 2-7 and were well pleased. In the olio were Sam J. Adams, a clever impersonator; Rice and Harvey, Chappell Sisters, Lillian Beach, Ed. R. and Bolla White, Murphy and Nolan, and Leo Schoerer the wrestler.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident manager): Business first-class week 2-7. The programme was headed by Camilla Urso, who was rapturously received. Froman and West, Jess Dandy, John W. World and Blanche Hastings, H. V. Fitzgerald, Evans and White, and Galetti's monkeys filled out to advantage. Week 9-14: The Sennetts, Mr. and Mrs. Esmond, Wilson Family, Nellie Burt, Irene and "Zaza," and the Maginee-Mullin co.—Empire (Harry C. Jacobs, manager): Dark week 2-7.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Good business continues, and is deserved. Week 2-7, excellent burlesque on Sapho. Olio: Miss Morrel, Douglas and Hurd, Hattie Havens, McGinley and Green, Clara Blanche, Mr. and Mrs. Wiley Hamilton, Charles Gilroy, Daisey Riger, and Mildred Drew.—Bijou (Abe. Smith, proprietor): Week 2-7, farce, Dinkle and McGinty; olio, Maude Mack, Mollie Scott, Liska Spencer, Harvey, Rose Durrand, Ned Barry, West Sisters, Klondyke Trio, Williams Sisters, Lillian Thompson, and Lou Fullman. Big audiences.

DETROIT, MICH.—The offering at Wonderland week 1-7 is remarkably good, and is meeting with the immense success it deserves. Singing sea lions, Irene and "Zaza," Lavender and Tomson, Maginel-Mullin co., and Bright Brothers make up the bill.—At the Capitol Square the Night Owls Burlesquers opened 1 to good attendance. Co. includes Karina, Fonti Bond Brothers, Mr. and Mrs. Gene Hughes, Nat Le Roy, Tim Healy and Gus Mawson. Vanity Fair week 8.

FALL RIVER, MASS.—Casto (Al. Haynes, manager): Little Nanon and Bertha Welby returned the first week of April and offered A Little Brick, followed by Louise Bent, Billy Link, Deaves' marionettes, Mabel Chartier, and Frederick Howard.—Rich's (A. E. Rich, manager): The Tenderloin Burlesquers March 29-31 drew small houses. Irwin's Big Show opened fairly 2 for three days and gave a capital performance.

ATLANTIC CITY, N. J.—Young's Pier (Captain John L. Young, owner and manager): Opened for season 2, with cakewalk, Francis Namon, J. Lawson, Professor J. W. Irwin and the Irwin Sisters, and the Royal Hungarian Orchestra.—Item: The Auditorium Pier (Hurtig and Seamon, managers): opens 9, with Adelaide Herrmann and co., and Clorindy; or, The Origin of the Cakewalk.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Digby Bell was the star 1-7. The Florenz Troupe of acrobats were splendid; Le Roy and Clayton were excellent and Pauline Westerly, a Kansas City girl, was warmly received. Mlle. Proto, Halladay and Ward, Douglas and Ford, and the Lotus Lady Quartette, completed the bill. Business excellent.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 2: Gertrude Haynes and her choir boys, Phil Ott and the Three Rosebuds, James Richmond Glenroy, C. W. Littlefield, Frederick Brothers, Fennel and Le Moyne, the Kenyons, Wartenburg Brothers, and Thardo. The Wartenburgs made the hit of the bill.

LAWRENCE, MASS.—Dewey (William H. Ashton, manager): Bobie's Knickerbockers gave pleasing performance to good business March 29-31. Manhattan Club Burlesquers to good houses 2-4. Tenderloin Burlesquers 5-7.—Item: E. Dick Rider has disposed of his interest in the Dewey to William H. Ashton, who assumed management 2.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, proprietor; Clarence Leonard, manager): Week 2-9, McFarland and Murray, Powers Sisters, A. Mae Preston, Alberti, Perry Sisters, Lilly Burt, Adraine, Mamie and Susie Castle, Zaufrella and Ashley, Dick and Maggie Leoni, and Hazel Pierce. Hattie Newman's Burlesquers 9. Business booming.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Business showed a falling off 2-7. The bill consisted of Seymour and Dupree, Fleurette and Gardner, Bim, Bom and Brrr, C. W. Littlefield, Orioff and Hale, the Three Rosels, the Four Wilsons, and Paley's kalntechnoscope, with local views.

LOWELL, MASS.—Savoy (Mack and Dempsey, managers): Week 2-7, Maud Courtney, who sings the old songs; Raymond West and Sunshine, Harry Clark and Mattie Temple, Frederick and Stevaro, Harry and Kate Jackson, Tommy Baker, and the cinecograph. Good houses.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): Good houses week 2-7 were pleased by Monroe and Lawrence, Nelson and Milledge, Giovanni's birds, Lieb, Searle and Lieb, Gaspard Brothers, Pickard and Bowen, Clarke and Gandy, and Quigley Brothers.

NEWARK, N. J.—The Victoria Burlesquers opened to and pleased a large house 2. It was the first appearance of the co. here. The olio included Viola Sheldon, Shayne and Worden, Gallagher and Barrett, Smith and Champion, and Weiland. Irwin's co. 9.

ATLANTA, GA.—Imperial: A clever burlesque entitled The Count's Venture was put on and good audiences enjoyed it.—Item: There is some talk of converting this house into a roof garden during the coming Summer.

PARKERSBURG, W. VA.—First Street (T. J. Campbell, manager): Week 2, Stella St. Clair, Ernest Lenore, Pickert and Whippler, Minnie St. Clair, Addie Favart, George Teed, Ada La Mar, Charles Nichols, Marie Croix, and Nichols and Teed. Business good.

RICHMOND, VA.—Bijou (Jacob Wells, manager): Another good bill week 2-7 to S. R. O. The olio consists of Hayes and Lytton, Reno and Richards, Cook and Clifton, Three Murray Brothers, Wood and Ray, Sallie Stembler, and Manning and DuCrow.

PORTSMOUTH, VA.—Seaboard Theatre (William Smith, proprietor): Week 2-7, farce, The Black Hills; or, The Days of '49. Olio: Bardy and Maye, Waldo E. Lyon, Hughes and Connerly, May Golden, and the regular stock co. Business and performances good.

OMAHA, NEB.—At the Orpheum the bill week 1 is Cushman, Holcombe and Curtis, the Smedley Sketch Club, Pitrot, the Passparts, Harris and Fields, De Witt and Burns, and the biograph. Business continues excellent.

SISTERSVILLE, W. VA.—Columbia (A. A. Webber, manager): Week 2: Ventella and Nina, Wilson and Clayton, Wood and La Rose, Maggie Myers, Clayton and Deshon, and Smith and Early.

LYNN, MASS.—Gem (William Crawford, manager): Week 2-7, William Foote, Hilda May Collins, John Ferguson, Laura Aldene, Alice Chester, and the bioscope to usual good business.

GLOUCESTER, MASS.—Dewey (George La Barr, manager): Week 2: Felix and Clayton, Koppe, Frey and Fields, Howe and Edwards, John R. and Lillian Hoover.

ST. JOSEPH, MO.—Wonderland (O. H. Erickson, manager): Mr. and Mrs. C. George Hamilton's Stock co. drew large crowds week 2.

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(Continued from page 7.)

pleased a large audience. The Lost Paradise (local) 4; excellent entertainment to large audience. A Bunch of Keys 7. Bennett and Moulton co. 9-14.——ITEM: George Chesnt, advance agent of A Bunch of Keys, and a former resident of Erie, was in town last week.

JEANNETTE.—BYERS THEATRE (Frank Fitzsimmons, manager): Spring Music Festival (local) pleased a. R. O. March 27. Ariel Ladies' Sextet 29 (benefit Elks); excellent concert. Miss Marguerite, impersonator, deserves special mention. Howe's Moving Pictures pleased a fair audience 31. Lillian Tucker co. 5-7. A Hot Old Time 10. Henrietta Crossman canceled 19. Grimes' Cellar Door 21.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): The Girl from Maxim's March 30. The Heart of Maryland 31. Modjeska in Much Ado About Nothing and Macbeth 4.——GRAND OPERA HOUSE (George M. Miller, manager): Grimes' Cellar Door was well produced to good houses 5-7.——BIJOU (George W. Middleton, manager): Dark.

PITTSTON.—MUSIC HALL (C. C. King, manager): The Drummer Boy of Shiloh March 30, 31; good performances; packed houses. Little Irene Myers co. opened for a week 2 in Outcasts of A Great City to large and pleased audience. The Two Orphans, and The Silver King 3; The Three Twins, and Little Lord Fauntleroy 4. Culhane, Chace and Weston's Minstrels 16. The Dairy Farm 17.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The Heart of Maryland 3 to big business. The co. is a capable one. Alma Kruger, Tefft Johnson, R. J. Murphy, and Herbert Bostwick did excellent work in the leading roles. Austin's Vaudeville co. drew topheavy house 4, and failed to please. The Paiges 9-14.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): A Stranger in New York March 30 pleased large audience. The Girl from Maxim's 31. The Heart of Maryland 4; good performance; capable co. Tefft Johnson, Regan Hughston, Herbert Bostwick, and Alma Kruger were especially strong. Klimt-Hearn co. 9-14. Jefferson De Angelis 21.

FRANKFORD.—MUSIC HALL (William B. Allen, manager): Ranch 10 March 31; poor satisfaction; fair business. Grimes' Cellar Door 4; pleasing performance; big house.——ITEM: The Park Comedy co., of Philadelphia, produced The Two Orphans in Newtown Hall, Newtown, Pa., 31 to crowded house; satisfaction given.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley, Appell and Neeley, lessees; F. W. Allen, manager): The Heart of Maryland March 29; good house; excellent co. Brockway Course 30; full house. Remember the Maine 4; topheavy house; co. fair. The City of New York 5. Finnegan's 400 7. The Cherry Pickers 11. Grimes' Cellar Door 14.

CARLISLE.—CARLISLE OPERA HOUSE (Markley and Appell, lessees; E. H. Carpenter, manager): Modjeska 2 in Macbeth delighted a very large house. Strakosch Opera co. 3 gave excellent performance of Il Trovatore to good business. Special mention is due Amelia Fields. Finnigan's 400 7. Grimes' Cellar Door 13. What Happened to Jones 14.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): The Dairy Farm 6. A Jay from Jaysville 9. Robert B. Mantell 10. The Christian 21.——ITEM: Lieutenant Charles W. Lane, of the First Montana Infantry, correspondent of THE MIRROR at Butte, Mont., visited his mother here last week.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): Twentieth Century Minstrels March 28; large audience; co. good. William Mann, Bud Geiger, M. H. Taggart, Andy Sticker, Will Pulen, R. L. Anthony, Mr. Ballets, and Joe Nesbitt deserve mention. Peck's Bad Boy 30; small audience.

NEW CASTLE.—OPERA HOUSE (J. F. Geninger, manager): Finnigan's 400 to good business March 31. The Dairy Farm drew fairly 2, 3; excellent performances. Gertrude Coghlan in Lady Flora 4; good performance; poor business. A Jay from Jaysville 14.

MERCER.—ORR'S OPERA HOUSE (Charles T. Byers, manager): The Scovilles played a profitable engagement March 26-31, presenting All a Mistake, The Stolen Wife, A Country Kid, My Mother-in-Law, Shadows of New York, The Burglar's Daughter, and The Hidden Hand. A Jay from Jaysville 10.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Rubb, manager): Stetson's U. T. C. March 31; large business; appreciative audiences. J. E. Toole co. 2-7; first half of week in Killarney and the Rhine, My Wife's Bonnet, The Bells, and Othello to good business; audiences pleased.

YORK.—OPERA HOUSE (R. C. Pentz, manager): Because She Loved Him So March 31. The Merry Maidens 2; excellent burlesque; good house. Strakosch Opera co. in Carmen, Maritana, The Bohemian Girl, and Faust 5, 7. The Cherry Pickers 9. Grimes' Cellar Door 10. Finnigan's 400 12.

SHARON.—MORGAN GRAND OPERA HOUSE (J. Elmer Grimm, manager): Gertrude Coghlan in Lady Flora 3; fair house; performance good. Two Merry Tramps 4; good house and performance. Robert B. Mantell 9. Remember the Maine 11.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): Peck's Bad Boy March 31; good performance; fair house. Culhane, Chace and Weston's Minstrels 4. Fabio Romani 10. What Happened to Jones 19.

DU BOIS.—FULLER'S OPERA HOUSE (A. P. Way, manager): International Opera co. 4; large attendance; good concert. Fields and Hanson's Minstrels 12. The Cherry Pickers (return) 23. What Happened to Jones 26.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): International Operatic co. 2; fair business; satisfaction given. Stetson's U. T. C. 10. Henrietta Crossman 18. The Chimes of Normandy (local) 24, 25.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): Culhane, Chace and Weston's Minstrels 2 pleased capacity. Chace, Allaire and Gandrau and the De Elmar Trio deserve special mention. Fabio Romani 5. What Happened to Jones 9.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. C. Thompson, manager): Cameron Clemons co. 2-7; plays presented first half of week: The Land of the Cajuns, The Inside Track, East Lynne, and Raglan's Way; co. and business good.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Mittenthal Brothers' Sapho drew a large house March 30. Finnigan's 400 amused a large audience 3. Elks' Minstrels 4, 5; large house.

NORRISTOWN.—GRAND OPERA HOUSE (J. E. Murphy, manager): Tommy Shearer co. closed a fair week's business March 31; plays last half of week: Faust, Cyrano de Bergerac, and In the Heart of the Rockies. The Span of Life 20, 21.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, manager): Strakosch Opera co. rendered Il Trovatore in a very pleasing manner to a large audience 2. J. E. Toole 9-14. What Happened to Jones 18.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): A fair sized audience saw The Span of Life March 30; performance good. What Happened to Jones 10.

BRADFORD.—WAGNER OPERA HOUSE (F. W. Wagner, manager): 'Way Down East 3 pleased a large house. Jeffries-Sharkey pictures 7. Robert B. Mantell 12. The Christian 20.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): The Princess Chic March 30; good house; fine co. Little Irene Myers' co. 9-14. Jefferson De Angelis 16.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Sawtelle Dramatic co. 2-7 opened in The Victorian Cross and Lost at Sea; good business; excellent co.

BLOOMSBURG.—GRAND OPERA HOUSE (J. R. Fowler, manager): Peck's Bad Boy 2; fair house and performance. Fabio Romani 11. What Happened to Jones 17.

HANOVER.—GRAND OPERA HOUSE (Harry C. Naill, manager): Peck's Bad Boy pleased a large audience March 26. Strakosch Opera co. 9. O'Hooligan's Wedding 11.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Ensign, manager): The Corner Grocery to good house March 28; good performance. A Bunch of Keys 6.

KANE.—LYCEUM (A. B. Cohn, manager): Swiss Bell Ringers 19. Howe's Pictures 24.——OPERA HOUSE (George H. Verbeck, manager): A Jay from Jaysville 3; large audience; poor performance.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): My Friend from India March 30; big business; audience pleased. A Jay from Jaysville 6. The Dairy Farm 7.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, manager): 'Way Down East 2; excellent co.; S. R. O. A Jay from Jaysville 7. Gertrude Coghlan 5. International Operatic co. 9.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Sapho 2; business fair. Howe's Moving Pictures to fair houses 3, 4. Clark Scoville co. 9-14.

MILTON.—OPERA HOUSE (A. J. Blair, manager): Culhane, Chace and Weston's Minstrels 3; small house; performance fair. Fabio Romani 9.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (F. M. Bowman, manager): Jeffries-Sharkey pictures 6. Old Hickory Farm 11, 12.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, manager): Scoville Comedy co. 5-7. Lillian Tucker co. 12-15. A Hot Old Time 17. Bert Coote 21.

BELLE VERNON.—PEOPLE'S THEATRE (E. C. Baird, manager): Erwood Stock co. 9-14. Stetson's U. T. C. 18.

SHENANDOAH.—THEATRE (Dan J. Ferguson, manager): Tim Murphy in The Carpetbagger delighted a large house March 29. Fabio Romani 6.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): What Happened to Jones March 31; good house; audience pleased. Faust 5.

GREENVILLE.—LAIRD'S OPERA HOUSE (H. W. Holby, manager): Sapho 3; S. R. O.; every one pleased.

WARREN.—LIBRARY THEATRE (F. A. Scott, manager): A Jay from Jaysville 4; fair audience. Gertrude Coghlan 6.

CAMBRIDGE SPRINGS.—SAYLES OPERA HOUSE (A. H. Drake, manager): Dark.

TARENTUM.—OPERA HOUSE (Finney and Gilliland, managers): Dark.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Grable, manager): Dark.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Jere McAuliffe Stock co. March 26-31 gave satisfaction to fair-sized houses. Repertoire: The Five Patrol, Niobe, The Man-o'-War's Man, Slaves of Sin, Southern Chimes, What Happened to Bones, Under Sealed Orders, The Lights o' London, Rip Van Winkle, and Snares of New York. Nothing booked.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Jeffries-Sharkey pictures 2; fair audience. A Breezy Time 7.

SOUTH CAROLINA.

ANDERSON.—OPERA HOUSE (Orr and McCully, managers): Weidemann's Comedians March 26-31 to heavy business; audiences pleased. Repertoire: Down in Egypt, East Lynne, Moses and Son, A Soldier's Sweetheart, Ten Nights in a Bar Room, Cinderella, and Mosswood; or, Jennie's Valentine.

CHARLESTON.—ACADEMY OF MUSIC (Charles McKeogh, manager): The Bostonians sang Robin Hood March 31. Children of the Ghetto 2; full house. Wilton Lackaye and Rosabel Morrison took the principal roles and were splendidly supported. De Wolf Hopper 29.

CAMDEN.—OPERA HOUSE (Malone and Goodale, managers): Hubert Labadie 2 in Faust to good business; fair performance.——ITEM: Being now on the S. A. L., Camden will have more good attractions.

ORANGEBURG.—ACADEMY OF MUSIC D. B. Rosenger, manager): Labadie's Faust March 30; big house; performance fair.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Wiedmann's co. opened for a week 2 to S. R. O. presenting Little Miss Thompson.

SOUTH DAKOTA.

MITCHELL.—GRAND OPERA HOUSE (L. O. Gale, manager): Young Brothers' U. T. C. March 21; good house; did not please. State Juvenile Band Concert 30; S. R. O.; excellent concert. Clara Thropp co. 18.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Peterson Entertainers 6, 7. E. P. Holp, lecturer, 18. Warner Comedy co. 28-30.

HURON.—GRAND OPERA HOUSE (Charles Loveland, manager): Peterson Comedy co. March 30, 31; packed house; first-class performances.

LEAD CITY.—MINERS' UNION OPERA HOUSE (J. C. McLemore, manager): Clara Haumer co. 2-4. Ell Perkins 23-26.

TENNESSEE.

NASHVILLE.—GRAND OPERA HOUSE (T. J. Boyle, manager): The Boyle Stock co. March 26-31 in The Golden Giant pleased well-filled houses. Good specialties by Little Olivette, Gallando, and L. F. Ross. The Two Orphans 2-7 to large houses. Ina Brooks and W. L. Roberts deserve special mention. In the vaudeville numbers the Barrett Brothers, Lorraine, and Charles Baguley are pleasing. Quo Vadis 16-28.——VENDOME (Staub and Sheetz, managers): Children of the Ghetto 23, 24; fair houses. Richard Mansfield 28 in Cyrano de Bergerac delighted a packed house. Under the Red Robe 29. The Little Minister 2. Joseph Jefferson 5.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): Under the Red Robe March 30, 31. Joseph Jefferson 4.——GRAND OPERA HOUSE (Thomas J. Boyle, manager): La Belle Marie 2-7 was the play for the 31st week of the Hopkins Stock co.'s engagement. The work of Eleanor Barry in the title-role was worthy of particular mention. Joseph W. Walsh, Joseph O'Meara, and Fred Montague, also did well. The vaudeville bill was headed by Ruth and Baby Clare, local juvenile artists, who made their debut; Purcell and Maynard, and Charles Ulrich. A Scrap of Paper 9-14.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Packard Opera co. began a two weeks' engagement 2, presenting Said Pasha to a large and pleased audience.——ITEM: The Listemann String Quartette, at the Market Hall 2, was enjoyed by a large house.

MURFREESBORO.—OPERA HOUSE (Walter Jackson, manager): Hart, hypnotist, March 29-31; S. R. O.——ITEM: After April 2 the Opera House will be under the management of Fox, Avant and Lytle. The theatre will be thoroughly refitted.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): The Girl from Chili 12.

TEXAS.

WACO.—NEW AUDITORIUM (Jake Schwarz, manager): Ward and Vokes in The Floorwalkers March 26; good business. Will West, Margaret Daly Vokes, and Lucy Daly shared honors with the stars. Nashville Students 27; topheavy house; performance failed to please. Black Patti's Troubadours 31; medium audience; performance pleasing. A Texas Steer 2. Opie Read 5.——THE GRAND (Jake Schwarz, manager): Dark.——ITEM: Everything is in readiness for the Street Fair and Merchants' Carnival, to occur 9-14. W. V. LYONS.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, manager): Thomas Densmore lectured to a large and pleased audience March 26. The Girl from Chili failed to interest a small house 28. His Better Half 29; large house. Credit for this large house must be given to Viola Bennett, of the co., who was formerly prominent in society here. Miss Bennett received an ovation, and a reception was given in her honor in the club rooms of the Opera House. Black Patti's Troubadours 30 pleased a good house. A Texas Steer 3.

TYLER.—GRAND OPERA HOUSE (Hicks and Lindsay, managers): Woodward-Warren co. March 26-31, except 29; excellent co.; large business. Repertoire: An Irish Hero, Why Jones Left Home, A Practical Joke, and Strategy. The Girl from Chili 29; satisfactory performance; good business. Ewing Taylor co. 2-7.——ITEM: H. Guy Woodward, of the Woodward-Warren co., will take Quo Vadis out next season.—A street fair, managed by Hattie McCall Travis, closed a week's engagement 31.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, manager): A Texas Steer March 26 pleased a small audience. Opera, with vaudeville dressing, was served during the remainder of the week by the Wilbur-Kirwin co. to large and apparently satisfied audiences. The programmes for the engagement consisted of The Two Vagabonds, The Grand Duchess, Fra Diavolo, The Bohemian Girl, La Mascotte, Said Pasha, Carmen, and The Chimes of Normandy.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall manager): Black Patti's Troubadours March 27; well filled house; excellent entertainment. Ward and Vokes co. in The Floorwalkers to S. R. O. 28; performance made a strong hit. Harry Vokes was unable to appear owing to a sprained ankle. Nashville Students and Gideon's Minstrels 29; topheavy house; performance average. His Better Half 20; fair house.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Mabel Paige to good business March 26-31, presenting The Girl from Ireland, The Other Girl, The Little Cadet, The Little Egyptian, and Miss Juliet. A Texas Steer to fair business 30. Woodward-Warren co. 27-28.

DALLAS.—OPERA HOUSE (George Anzy, manager): Ward and Vokes March 27 in The Floorwalkers to an appreciative audience. Black Patti's Troubadours 28, 29; fair business. Nashville Students 30; poor co.; poor business. His Better Half 31 to small house; co. fair. Woodward-Warren co. 2-7.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, manager): A Texas Steer March 28; good house; performance satisfactory. Opie Read 3. Black Patti's Troubadours 4.

HILLSBORO.—LEVY OPERA HOUSE (R. F. Wood, manager): His Better Half March 26; fair business; pleased audience. Ewing Taylor co. 27-21; S. R. O.

BRYAN.—GRAND OPERA HOUSE (John B. Mike, manager): The Girl from Chili closed the local season March 27; play fairly well received by small audience.

DENTON.—WRIGHT'S OPERA HOUSE (Wright Opera House Co., lessees; Charles H. Donahower, manager): Nashville Students March 31; fair audience; poor performance. Opie Read 9.

PILOT POINT.—WEEK'S OPERA HOUSE (Mounts and Bates, managers): His Better Half 2; fair house; poor performance.

HENRIETTA.—CARVER OPERA HOUSE (W. J. Schaefle, manager). Homer T. Wilson lectured March 29; good house. Sheldon's Stock co. 2-7.

EL PASO.—MYARS OPERA HOUSE (Samworth and Cassidy, managers): Nashville Students March 27; fair performance; good business.

PARIS.—PETERSON THEATRE (R. Peterson, manager): The Prodigal Father March 30 canceled.

GAINESVILLE.—OPERA HOUSE (John A. Hu len, manager): Black Patti's Troubadours March 26; full house; performance good.

HENDERSON.—OPERA HOUSE (J. Walter Harris, manager): Alba Haywood 5.

SHERMAN.—OPERA HOUSE (Ellsworth and Brents, managers): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Belle Aarcher in A Contented Woman March 29-31; fair houses; good co.——NEW GRAND THEATRE (M. E. Mulvey, manager): Jules Grau Opera co. 26-31; good houses. Same co. 2-7.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): A Contented Woman to good houses March 24, 25; well received. Barlow Brothers' Minstrels 23; large house; first-class performance.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Devil's Auction 3. The Real Widow Brown 10. Harry Corson Clarke 25.

VERMONT.

BARRE.—OPERA HOUSE (W. W. Lapoint, manager): Chapman-Warren co. March 26-31 gave satisfaction to good business in An American in Cuba, All a Mistake, The Two Orphans, A Grip of Steel, and Wanted A Wife. Manager Lapoint will present his new comedy drama, The Two Nephews 7. Anderson Theatre co. 9-14.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Mary Howe Lavin Concert co. 6.——STANLEY OPERA HOUSE (Charles A. Stanley, manager): Brown's in Town 16.——MUSIC HALL (Star Lecture Course): Russell H. Conwell 12. International Operatic co. 18. Musical Festival 25-27.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): Dark.——LIBRARY HALL (C. Fred Van Vleck, manager): Chapman-Warren co. 9-14.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): A Trip to Chinatown 11.

FAIR HAVEN.—POWELL'S OPERA HOUSE (John Powell, manager): Durno, magician, 5.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): A Colonial Girl 2.

VIRGINIA.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Jefferson De Angelis, in The Jolly Musketeer supported by dainty Maude Hollins, Maude Williams, and Harry McDonough pleased a crowded house 2. A Trip to Chinatown 10. The Princess Chic 14. Washburn's Minstrels 17. A Black Sheep 25.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): The Christian March 31. Why Smith Left Home 2; good performance; poor house. A Battle Scarred Hero 5.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Leterman, manager): Bert Coote in A Battle Scarred Hero 4; business good; performance excellent. Under the Red Robe 19.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Why Smith Left Home pleased good audiences March 30, 31. Jeffries-Sharkey pictures drew fairly. The Adventure of Lady Ursula 6, 7.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Why Smith Left Home March 29; large and pleased audiences. Jeffries-Sharkey pictures 5-7.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Why Smith Left Home 3; laughable comedy; fair house. Children of the Ghetto (benefit Manager Beckner) 23.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Effie Elisler in The Christian 2. A Battle Scarred Hero 6. Santiago (local) 19, 20.

NEWPORT NEWS.—OPERA HOUSE (Leath and Booker, managers): Dark.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Dark.

WASHINGTON.

SEATTLE.—THEATRE (J. P. Howe, manager): The Frawley co played one of the most successful engagements of the season March 18-24, appearing in The Sporting Duchess, Madame Sans Gene, and The Charity Ball.——THIRD AVENUE THEATRE (W. M. Russell, manager): Who is Who 18-24; big business; audiences pleased. Darkest Russia 25-31.

WALLA WALLA.—THEATRE (Charles F. Van De Water, manager): Who Is Who made a big hit March 27; excellent business. Laurant, magician, gave satisfaction to fair business 28-30. Jeffries-Sharkey pictures drew good house 31. Barlow Brothers' Minstrels 6. Boston Lyric Opera co. 10, 11 canceled.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): L. R. Stockwell in In Paradise March 26, 27; poor performances; light business. Who Is Who 29; good business; good co. Harry Corson Clarke in What Happened to Jones 30, 31; excellent co.; large attendance.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. R. Morrison, manager): Dark.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): The Dairy Farm March 29, 30; good play and clever co.; fair business. Lady Flora 31; Gertrude Coghlan and her co. deserved better business. Three Little Lambs 5. The Christian 14.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Macauley-Patton co. closed a good week 31 with Hazel Kirke, In Mizzoura, and The Two Sisters. Huntley-Jackson co. 2-7 in The Tornado, The Fast Mail, The Defaulter, and For Liberty and Love; good business. A Hot Old Time 12-14.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Huntley-Jackson co. March 26-31, to large and appreciative audiences in The Tornado, The Fast Mail, The Defaulter, The World, My Maryland, For Liberty and Love, An Innocent Sinner, and Rip Van Winkle. The City of New York 2 pleased light business. Three Little Lambs 6. Hogan's Alley 10. The Christian 17. Why Smith Left Home 19. The Little Host 25.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): The Christian 3; excellent business; finished performance. Why Smith Left Home 19. The Little Minister 21.

FAIRMONT.—OPERA HOUSE (M. R. Musgrove, manager): Troy's Dixie Specialty co. 2; fair house and performance.

SISTERSVILLE.—AUDITORIUM (E. J. Thompson, manager): The City of New York 3 pleased a large crowd. Carroll Comedy co. 5-7. The Christian 13.

HUNTINGTON.—DAVIS THEATRE (Joseph R. Gallick, manager): Bert Coote 10. Why Smith Left Home 18.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): The Telephone Girl drew good attendance March 30; satisfactory performance. Rusco and Holland's Minstrels to S. R. O. 31; performance good. Fanny Rice presented My Lord in Livery, The Circus Rider, and A Double Lesson to a fair audience 1; co. good. William Owen 7. Leon Herrmann 8. Eight Bells 9.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): Morrison's Faust March 31; large and pleased audience. Beach and Bowers' Minstrels 3; packed house; satisfactory performance. Next Door 7. Toll Gate Inn 9. Hot Old Time 21.——ITEM: Morrison's Faust closed here March 31.

GREEN BAY.—THEATRE (J. B. Arthurs, manager): Morrison's Faust to a packed house March 28, under the local management of J. H. Nevins, and closing Manager Nevins' season. The Hottest Coon in Dixie 29; small audience; good performance. Walker Whiteside 3 gave a fine performance of Hamlet to a large audience. Next Door 4. Leon Herrmann 6.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): What Happened to Jones drew a crowded house March 26, giving satisfaction. Leon Herrmann 2. Frederick Warde 6. F. E. Long co. 9-11. McCarthy's Mishaps 14. Georgia Minstrels 20. Faust 28. The Dazzler 30.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Meyers, manager): Next Door March 28; fair audience. Richards, Pringle, Rusco and Holland's Minstrels 29; good house for stormy night. The Highwayman 30 delighted a crowded house. Side Tracked 3. William Owen 5. Walker Whiteside 6.

WAUSAU.—THE GRAND (C. S. Cone, manager): A Romance of Coon Hollow to small business March 28. Shore Acres 30; S. R. O.; pleased audience. Walker Whiteside 4. Toll Gate Inn 7.——COLUMBIA THEATRE (Harry B. Sutherland, manager): Next Door to large business 1; audience pleased.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): The Telephone Girl March 27; large audience; satisfaction given. Leon Herrmann 28 entertained a big house. The Highwayman 31 drew well and gave fair performance. Richards and Pringle's Minstrels 9. Walker Whiteside 7.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): William Owen presented David Garrick March 27 before a large and pleased audience. The Highwayman 2; big business; co. good. John Griffith 9. Harry Shannon co. 16-21. Shephard's Minstrels 21.

MERRILL.—BERARD OPERA HOUSE (F. E. Berard, manager): Frank E. Long co. March 26-31 in The Smugglers, The Harvest Moon, On the Wabash, The Travelers' Rest, The Fatal Wedding, and Forgiven; co. good; crowded houses. Side Tracked 14. A White Elephant 16. Beach and Bowers' Minstrels 20.

BARABOO.—THE GRANDE (F. E. Shults, manager): Courtenay Morgan co. closed a successful week March 31. Plays presented: Old Zeb's Eighty, Camille, Felicia, Quo Vadis, Rusco and Holland's Minstrels 10.

OCONTO.—TURNER OPERA HOUSE (Charles Norton, manager): The Hottest Coon in Dixie March 30 pleased a rather small house. Neale Hawkins was excellent. Side Tracked 6. Beach and Bowers' Minstrels 18.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Side Tracked March 29; house crowded. Next Door 31. Under the Dome 1; good house and pleased. Walker Whiteside 5.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): Morrison's Faust March 20; audience pleased; business fair. Beach and Bowers' Minstrels; co. fair.

STEVENS POINT.—GRAND OPERA HOUSE (W. L. Bodwell, manager): A Romance of Coon Hollow pleased a large audience March 29. Leon Herrmann 5.

PORTAGE.—OPERA HOUSE (A. C. Cartoglio, manager): Glee Club March 29 packed house. A Romance of Coon Hollow 31; big business; satisfaction given. Georgia Minstrels 14.

SHEBOYGAN.—OPERA HOUSE (C. H. Stoddard, manager): Davidson Stock co. opened for a week 2 in Check, to largest house of season. Love and Law 3.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lufsey, manager): Morrison's Faust March 30; co. good; large house. Next Door 2. May Anderson 12. A White Elephant 21.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Beach and Bowers' Minstrels 1; full house; performance good. Eight Bells 8.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Leon Herrmann to fair business March 30. The Evil Eye 10.

WYOMING.

CHEYENNE.—OPERA HOUSE (Stahle and Bailey, managers): The Nominee March 23; fair house; performance good. James-Kidder-Hanford co. in The Winter's Tale 27 filled the house; pleasing performance. The Real Widow Brown 29; good house; audience pleased. Knobs o' Tennessee 2.

LARAMIE.—MANAGER OPERA HOUSE (William Marquardt, manager): The Real Widow Brown March 28; excellent co.; small business. Knobs o' Tennessee 3.——OPERA HOUSE (H. E. Rost, manager): Optograph and vaudeville co. 30, 31; small business. Devil's Auction 7.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): Knobs o' Tennessee 4. Black Crook 24.

CANADA.

WINNIPEG.—THEATRE (C. P. Walker, manager): Walsh-MacDowell co. March 26-28 in Cleopatra, Fedora, La Tosca. Frederick Warde 2-3 in The Lion's Mouth and The Merchant of Venice; large audiences; splendidly staged and well received. Minnie Tittell Brune, May Warde, Charles Herman were conspicuous for good work. Jeffries-Sharkey pictures 5, 6. Who is Who 10, 11. Richards and Pringle's Minstrels 13, 14. Darkest Russia 17. The Three Musketeers 22-25.——GRAND (W. H. Seach, manager): Kinetograph March 31 closed a two weeks' engagement to fair audiences.——BROADWAY DRILL HALL: Gaskell-Dunnscosh Concert co. March 29; large attendance; receipts, $2,500. Biograph 2-7 opened to 1,500 people. Scenes in South Africa were shown. Beverley, Robinson and Owen Smily, Toronto, assisted.——ITEM: Manager Seach has assigned, and the Grand Theatre will pass into other hands.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): De Wolf Hopper March 29 appeared in The Charlatan and renewed his former success, that, however, was about equally shared this time with Jessie Mackaye, the most charming soubrette seen here in a long time. She has a beautiful speaking voice and unlimited spontaneous gayety. Miss Nella Bergen's voice has improved wonderfully. Zaza 2. The Belle of New York 5. Chris and the Wonderful Lamp 9.——TORONTO OPERA HOUSE (Ambrose J. Small, manager): A Guilty Mother 2-7. The absorbing heart interest of the play pleased the audiences. Jack and the Beanstalk 9. Leon Herrmann 16-21.——PRINCESS THEATRE (Robert Cummings, manager): Stock co. in Master and Man to fair business 2. Lester Lonergan and Miss Florence Stone played excellently. Across the Continent 9-14.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Who Is Who March 16; good performance; fair house. Frawley co. in The Sporting Duchess 28, and Madame Sans Gene 29; excellent performances; good business. The Three Musketeers 4.——ALHAMBRA THEATRE (Addie and her lions 21-24; fair business. Paderewski 14.——SAVOY THEATRE: Vaudeville.

HALIFAX.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): Valentine Stock co. in Young Mrs. Winthrop, The Merchant of Venice, and Little Lord Fauntleroy March 25-29 to fair business; splendid performances, Jessie Bonstelle's work being a feature. The School for Scandal opened the co.'s season week 2 to large audience. Jere McAuliffe co. 9-28.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Browne, manager): A Milk White Flag 4, 5.——GRAND OPERA HOUSE (Joseph Frank, manager): Over the Fence 2-4 opened to capacity; good performance. Clever specialties are introduced by Harry Leclair the Bicknells, and John C. Rice, and Sally Cohen.

BROCKVILLE.—GRAND OPERA HOUSE (J. L. Upham, manager): Anderson Theatre co. March 26-31, presenting The World, The Little Detective, The Smugglers, Mystic Mountain, The Cannon Ball Express, and East Lynne gave satisfaction to large houses. Marks Brothers' co. 23-28.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVeau, manager): Biograph March 28; good business. Chattanooga 31; fair performance; good business. Muldoon's Picnic 5. Scalchi Concert co. 12. Scott's Minstrels 16. The Little Minister 17. The Telephone Girl 18.

COBOURG.—VICTORIA OPERA HOUSE (Charles H. Simmons, manager): Marks Brothers' co. 2-7 in The Rose of Kerry, The Major's Bride, Somebody's Daughter, East Lynne, The Duke's Daughter, The Harvest of Sin, and Paradise Regained. Scott's Minstrels May 2.

KINGSTON.—VICTORIA THEATRE (J. W. Fralick, manager): The Real Widow Brown March 31; performance fair; good house.——CITY HALL (W. M. Drennar, manager): Boston Ladies' Symphony Orchestra 3; excellent performance; S. R. O.

VICTORIA.—THEATRE (Robert Jamieson, manager): Jeffries-Sharkey fight pictures March 23, 24; fair house. Frawley co. 26, 27 in The Sporting Duchess, and Madame Sans Gene; good houses; capital performances.

ST. THOMAS.—NEW GRAND OPERA HOUSE (R. A. McVeau, manager): Muldoon's Picnic March 28; fair house. Chattanooga 29; small audience.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Dark.

LONDON.—OPERA HOUSE (A. E. Roote, manager): Zaza March 29. Chattanooga 30; good performance; fair business. White's Faust 13. The Little Minister 16. The Telephone Girl 20. Scott's Minstrels 21.

BARRIE.—GRAND OPERA HOUSE (Kennedy and Powell, managers): Boston Ladies' Symphony Orchestra 6.——KING'S MUSIC HALL (N. W. E. King, manager): Dark.

BERLIN.—OPERA HOUSE (George O. Phelps, manager): Muldoon's Picnic 4; good performance; fair house. Pauline Johnston 9.

**WOODSTO

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Bushkirk, Hattie, Annie Bertrand, Blanch Binkendorf, Anna Baxter, Amelia Baird, Bella Bay, Mrs. C. H. Butler, A. K. Boddin, Marie Blanchard, Ireden Bell, Lena Brown, Marie Burroughs, Anna Barthold, Annie Barclay, Blanche Bates, Katherine Bell, Mrs. Harry Burns, Mrs. G. Butler, Mary A. Buckminster, Catherine Bartha, Jennie Bowan, Eleanore Browning, Madelina Baker, Stella Blair, Louise M. Brooks, M. Bishop, Carrie Boer, Mary Bird, Florence Baker, Mrs. J. W. Boyle, Hazel Burroughs, Vivian Bennett, Addie Dean Briggs, Miss Bancroft, Marie Bishop, Mabel Bouton, May Blanchard, Kitchie Beveridge, Eleanor Barry, Viola Bancroft, Viola Bennett, Miss Blythe.

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Dempsey, Dot, Helen Dale, Lavinia H. Dempsey, Mrs. John Davis, Dulce Duprey, Leona Durand, Mollie Derkin, Estelle Dale, Isabel Da Silva, Madge Drew, Mrs. Augustine Duncan, Emilie Doris, Maud Dudley, Mildred Howard De Gray, Mrs. Sydney Drew, Barbara Douglas, Clara Dickey, Louise Dieser, Mrs. E. Donaldson, Katherine Dooling, Mrs. C. E. Dudley, Jessie Bartlett Davis, Kathryn Ivana, Alma D'Alma, Marie Del Vecchio, Mrs. Hugo De Bath, May Nebio Drew.

Erskine, Margaret, Katherine M. Evans, Florence Earle, Miss Esden, Jewell Earl, Mrs. Earle, Myrtle Edwards, Rose Ellis, Jenny Eddy Trio, Mattie Evans.

Fuller, Ettie, Pauline Ferguson, Myrta French, Evelyn Forbes, Grace Filkins, Evangeline Furnell, Ella Fontanblieu, May Fisk, Polly Fairbairn, Emma Field, Merrel France, Clara Franton, Adelaide Fitz Allen, Clara T. Folsom, Alice Foster, Bessie Fairbairn, F. Flood, Helen Francis.

Gardner, Gussie, Kathryn P. Griffith, Nellie Granville, Edith Gibbons, Miss Gerard, Francis C. V. Gale, Helen Gordon, Virginia Goodwin, Grace Gresham, Evelyn Gordon, Kathrine Germaine, Maude Grafton, Craig Garrick, Jeannette Glider, Lottie Gilman, Dan Gracey, May Gooch, Ruth Garnold, Helen Gurney, C. Graham.

Hall, Mrs. Clinton, Daisy Hunt, Mrs. M. Howard, Eugene Hayden, Leona Hamilton, Blanche Hamana, Mabel Haynes, Lorraine Hollis, Polly Holmes, Elizabeth Hunt, Sadie Handy, Grace Henderson, Olive Haskell, Grace Huff, Maud Huth, Ann Hataway, Lulu Hesse, Florence Harrington, Cenie Havre, Ethel M. Harrison, Miss Hickman, Gussie Hart, Kate Holland, Mary Hall, Imogen Harlan, Jessie Haynes.

Irving, Alice, May Irwin, Nellie Ide.

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Kingston, Marguerite, Marie King, Della King, Maude Knowlton, Dorothy King, Beatrice Kane, Florence King, Claire V. Kitterer, Alfred Klein, Elsie Kaye, Edith Kenward, Grace Kimball, Addie Kaime.

Latour, Georgie, Mrs. D. D. Loyd, L. Lorraine, Nellie Loomis, Laura G. Lane, Lollie Lieb, Carrie Louis, Lillie Lawson, Lina La Courier, Daisy Lovering, Mrs. M. Leffingwell, Nellie Lindroth, R. Lemoine, Mrs. Love, Miss Lockwood, Miss Lowrie, Margaret Leon, Francis Loeb, Ida Lewis, Dell Leon, Gussie Larsen, Edith Lindsey, Mrs. Nettie Little, Marie Leslie, Margaret C. Labadie, Rose Leslie, Sylvia Lynden, Mary Von Trompe Labadie.

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Newbold, Beside, Flo Neilson, Nellie Nichols, Madge Norton, Ethel Norcross, Miss Norwell, Florence Nelson, Della Nelll, Suzanna Norwood, Alice Niles.

O'Malley, Gertrude, E. Oldcastle, Maude Odell, Marion Oswald.

Palmer, Leslie, Madame Phasey, May Parker, Nellie Pope, Salo Pomeroy, Marie Parker, Lillian D. Price, Isabel Perceval, Lottie Prince, Addie Petty, Mary Penfield, Minnie Palmer, Kethlyne A. Pease, Polyglote, Camille Porter.

Radcliffe, Marie, Susie Rosamora, Emily Greene Rowland, Merlian Robbins, Lillian Roberts, Lou Ripley, Mollie Revel, Cornelia Robinson, Gertrude Rische, Jean Ralph, Mattie Rooney, Pattie L. Rosa, Nancy Rice, Ellen Rowland, Vivian Rossiter, Martha Rudesill, Gussie Rodgers, Mrs. Rosenburg, Gay Rhea, Inez Rae, Annie May Rowe, Violet Rand, Louise Royce, Jeanette Rushworth, Catherine Reaves, Anna Viola Risher, Jennie B. Russell, Olive Redpath, Helen Relmer, Ada Russell, Viola Rusher, Mabel Roberts.

Stetson, Etta, Margaret Swift, Grace Sherwood, Jessie Swan, Mrs. Alexander Salvini, Mrs. E. J. Stewart, Eva Selbie, Belle Simmons, C. J. Stevens, Alice Saunders, Lucy F. Schuldt, Francis Skelly, M. Stuart, Belle Stewart, Marion Singer, Anne Singleton, Jessie Simms, Marion Stewart, May Sargent, Martha Shepard, May Sherman, Cheridah Simpson.

Thropp, Clara, Alice Thurlow, Lillian Stewart Tedwin, Annie W. Tiffany, Brenton Thrope, Mrs. E. B. Thompson, May Tenbroeck, Eva Tanguay, Cora Tanner, Emma Tucker, Nettie Traband, Annie Thomas, Mrs. N. Terry, Alice Trudell, Charlotte Tittelle.

Ulmer, May, Dorothy Uener.

Vincent, Maude, Helen Vowell, Asleen Vincent, Hilda Vernon, Ida Vole.

Wakeman, Emily, Celeste Wynne, Worth Sisters, Amy Whaley, Jennie Weatherby, Susie Willis, Katherine Willard, Winifred Wolcott, Lenora Wilson, Francis Wheeler, Maud Williams, Grace Wallace, Rachel Willis, Ella Wright, Lottye Wilkins, May Wilkes, Kitty Wolfe, Sophie Williams, Norma Whalley, Harrietta Weems, Adaline Williams, Florence Wilbarham, Marie Wainwright, D. V. Walker, Mrs. J. Hooker Wright, Sadie Wells, Lillie and May Whiting, Lenora Wilson, Sadie Weston, Ruthe Shepard Winsten.

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